

# SELECTIONS FROM HOMER'S ILIAD

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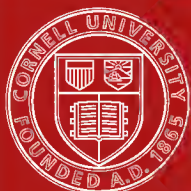
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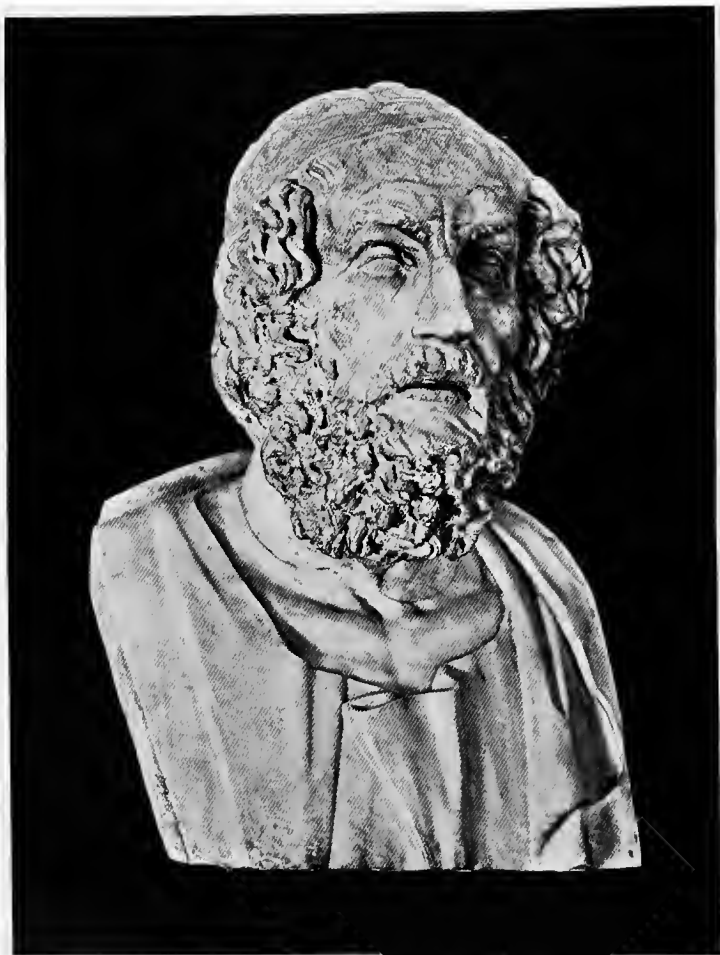
## CLASSICAL SECTION

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HOMER.

Ideal bust in the Museum of Naples. (After a photograph from the original marble.)



TWENTIETH CENTURY TEXT-BOOKS

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# SELECTIONS FROM HOMER'S ILIAD

WITH AN INTRODUCTION, NOTES, A SHORT HOMERIC  
GRAMMAR, AND A VOCABULARY

BY

ALLEN ROGERS BENNER

PROFESSOR OF GREEK IN PHILLIPS ACADEMY,  
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## PREFACE

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THIS edition of the Iliad includes the books commonly required for admission to American colleges, and in addition liberal selections from the remainder of the poem,—in all, the equivalent of nearly eight books. It has been long felt as a defect of Hōmeric study in our schools that the average student obtains no just conception of the unity of the Iliad as a work of literature and of art; this is particularly true, of course, when not over a year is given to the study of Homer and when the reading of the Iliad is not carried beyond the sixth book. This volume represents an attempt to meet the situation; it is offered with the hope that it may enable the student, in his first year's study of the Iliad, to gain a comprehensive view of the great epic, both in its plot and in its larger literary aspects. The method used in making the selections will be readily seen on examination of the following pages. The Greek text has not been disturbed by any reckless process of abbreviation; but entire books or entire episodes from single books are chosen. These are connected, wherever it has seemed necessary, by short summaries of the omitted portions. If time fails for reading the whole volume, the plan that I have employed will permit the exercise of some choice among the selections, without altogether de-

stroying the continuity of the story. The notes and grammatical helps on the selections from Books V and VI have been purposely made more complete for the benefit of any students who may not read Books II and III.

Very unusual words—chiefly such as are found *only once* in the text of Homer—are defined in foot-notes. This principle has naturally not been extended to all proper names that occur but once; these are mentioned in the foot-notes only in rare and special instances, chiefly when a difficulty about understanding or interpreting the name would confront the inexperienced student. Sometimes, too, in the case of compound words or of simple words that are common in Attic Greek, the foot-notes suggest rather than define the meanings. It is believed that these devices, which are novel in a work of this nature, will wisely save time for the student. The quantities of long vowels ( $\bar{a}$ ,  $\bar{i}$ , and  $\bar{u}$ ) have been marked in the Grammar and in the Vocabulary.

The notes have been adapted to the practical needs of the student. They also contain material which it is hoped will prove interesting in itself and stimulative to further reading. I have, of course, examined the ancient Scholia, which have a peculiar interest on account of their antiquity and literary traditions, and I have made many excerpts from them. I have examined, too, the leading modern editions of the Iliad, and to all of them I acknowledge my indebtedness. I have found particularly useful the standard German editions, and the edition by the Dutch scholars Van Leeuwen and Da Costa, all of which are mentioned in the Bibliography (pages xxxiv, xxxv).

My text follows closely that of Dr. Paul Cauer (Leipzig, 1890-91). The principal deviations are mentioned on page xvii. To Dr. Cauer, who has kindly permitted this use of his critical text, I acknowledge my especial obligation. His contributions to the study and interpretation of Homer are of great importance, and should be better known than they appear to be by American teachers of Homer. I have several times made reference to them throughout this volume.

In the preparation of the short Grammar, which is to a considerable extent based on an independent inspection of the text, I have been particularly helped by Van Leeuwen's *Enchiridium dictionis epicae*; nor have I neglected to consult the large Grammar of Kühner, edited by Blass and Gerth; Monro's *Homeric Grammar*; and Goodwin's *Syntax of the Moods and Tenses of the Greek Verb*. To both of the last-named books I give credit in the notes for suggestions or for material occasionally used.

In making the Vocabulary I have found Gehring's *Index Homericus* invaluable; Prendergast's *Concordance to the Iliad of Homer* has been helpful; and I have freely used the latest editions of the German school dictionaries. In particular I have constantly consulted, at every point, the large *Lexicon Homericum* of Ebeling and his associates.

Professor Wright, of the editors-in-chief, has been unfailing in his interest and in suggestions at all points of the work. Most of the proof-sheets have been read by him; and his kind criticism has helped me in numerous difficult places. I wish also to thank my colleague, Professor Charles H. Forbes, whom I have often appealed

to for counsel, and who read the larger part of the proof-sheets of the Greek text. And likewise for advice and assistance in reading several sheets of the Greek text my thanks are due to Dr. George R. Noyes, of the University of California. Several other friends have given me valuable advice at different points in the work.

The Vocabulary has been verified from the text by Mr. Arthur Stanley Pease (Harvard, 1902); to his skill and accuracy I am indebted.

ALLEN R. BENNER.



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# INTRODUCTION TO HOMER'S ILIAD

## ORIGIN AND TRANSMISSION OF THE GREEK EPIC

1. The fluent verses of the Iliad and the Odyssey mark the end of a long period of cultivation of the poetic art. The oldest memorials of this art preserved to us are, to be sure, these two epics, of which the Iliad appears to be somewhat the older. But before they were produced both their verse (dactylic hexameter) and many of their characteristic phrases doubtless existed through a long and ruder period, which may well have reached far into the second millennium B. C. Not without reason has the early home of epic poetry been sought in Greece itself, in the region north of the Peloponnesus and in the district later known as Thessaly; for from this region are evidently derived many of the fundamental and permanent names of the Iliad, such as Achilles, son of Peleus (cf. Mt. Pelion), and Mt. Olympus, seat of the gods and of the Muses. Achilles's home was in southern Thessaly; and Mt. Olympus is situated on the borders of northern Thessaly and Macedonia. The local folk-lore of Thessaly has left its traces in many lines of the epic, among which are those that mention the Centaurs and the giants Otus and Ephialtes, who fought against the gods. Apart from this distinctly Thessalian—or northern Greek—coloring, which is capable of much further illustration, the land itself was well adapted to the conditions that formed the background of the early epic. Its broad plains, for example, were splendidly suited to horse-raising and chariot-driving; and in historical times Thessaly and Boeotia were famous for horses. The frequent use of *ἵπποδαμος*, 'master of horses,' and similar words, and the com-

mon employment of the chariot throughout the epic, point to a land of horses as the early home of epic poetry.

If the two great epics developed their primitive form on the mainland of Greece, they were early carried, at any rate, whether by colonizing Achaeans or by wandering minstrels, or, as is likely, by both, to the coast of Asia Minor. And as is indicated by their language, they came at length into the especial keeping of the "Ionic" branch of the Greek stock. Among the early seats of epic song, tradition indicates the Ionian city of Smyrna, near the confines of Aeolis; the island of Chios, off the Ionian coast; Colophon in Ionia; the island of Ios in the Aegaeen sea; and Athens. All these places, and many besides, claimed to be the birthplace of Homer (Cicero, *Pro Archia*, 8, 19; Gellius, III, 11).

One old epigram names as the places that contended for the honor:

Σμύρνα, Χίος, Κολοφών, Ἰθάκη, Πύλος, Ἄργος, Ἀθήναι.

Another names:

Κύμη, Σμύρνα, Χίος, Κολοφών, Πύλος, Ἄργος, Ἀθήναι.

2. As the language of the epics shows many traces of what was later called the Aeolic dialect, some scholars have maintained that the primitive songs about the 'Wrath of Achilles' and other epic subjects were composed in this tongue—in other words, that the original Achaean minstrels spoke Aeolic. At any rate, the Ionian minstrels inherited and retained in the conventional epic dialect many words and many endings that did not belong to their every-day speech. Apart from this so-called Aeolic coloring (some traces of which are indicated in the notes of this edition) the poems as preserved to us represent chiefly the Old Ionic dialect; but they show a variety of forms and inflections that only a long lapse of time could produce. These differences may be regarded as the records of successive generations of bards who sang in the princely houses of the early Achaeans and Ionians.

3. The Iliad and the Odyssey probably received their coherence and their symmetry under the molding influence of the Ionian bards. The latter not only safeguarded the an-

cient formulas and traditions of epic song, but doubtless added considerable episodes to the original material. They, too, were of the number of *αοιδοί*, the Homeric minstrels who accompanied their songs with the music of the lyre. During the ninth and eighth centuries B. C. they brought epic poetry to the highest degree of perfection.

By the latter part of the eighth century B. C.—750 to 700—the *Iliad* must have taken on substantially its present form. This statement does not mean, however, that minor changes were not made even after that date. The interesting question that arises in this connection, as to when the *Iliad* was first written down, can not be answered. That writing was known in the Homeric age is no longer to be denied; but whether it was used for literary purposes, such as the preservation of popular poetry, is quite another question. It is not unreasonable to believe that the *Iliad* in large part, if not as a whole, lived for centuries long by oral tradition—on the lips of the minstrels. Not later, doubtless, than the sixth century B. C. it was written down as a whole in its artistic unity.

4. Of Homer, the minstrel, there exists no trustworthy account whatsoever. If a real person, as is not unlikely, he must have been the most eminent of the bards to whom the Greek epics are due, whether he came early or late in the succession. Although Herodotus (II, 53) maintained that Homer lived not more than four centuries before his own day, that is, in the ninth century B. C., there was by no means a general agreement among ancient writers on this point; for some of them believed him to have lived still earlier. The tradition that he was blind appears to rest on a line (172) of the *Hymn to the Delian Apollo* (anciently ascribed to Homer), in which the poet makes mention of himself as a 'blind man' who dwells on rugged Chios (*τυφλὸς ἀνὴρ, οἰκεῖ δὲ Χίῳ ἐνι παυπαλοέσσῃ*). The places claiming the honor of his birth have already been enumerated (cf. 1). It is an important fact for us that the Greeks themselves believed that he was the author of epic song, *Iliad* and *Odyssey*, and much besides.

5. Athens early received the epics. Hospitable always to literature and art, the famous city welcomed the public recitation of Homer at least as early as the sixth century B. C. And as the Athenians far surpassed all the other ancient Greek states in literary culture, and in the production and dissemination of books, the Homeric text naturally was transmitted to the later world through the medium of Athens. That as a result the poems received some local coloring from the Attic dialect is beyond doubt. So a definite text of Homer came into vogue not only for purposes of public recital, but also for use in the Athenian schools. It was quoted by the Attic writers like Plato and Aristotle. And this text, practically uninfluenced by the criticism of the Alexandrians (cf. 8), appears to have survived in the "vulgate" of the mss. known to-day.

6. The Homeric bards (*ἀοιδοί*, cf. 3) vanished with the conditions that produced them. They were succeeded by a new class of men, the 'rhapsodists' (*ῥαψωδοί*). The latter, who were no longer creators of epic song like their predecessors, merely practised the public recitation of the *Iliad* and the *Odyssey*. They were not accompanied by the lyre; but, holding a wand in the hand, they appeared especially at the great festivals such as the Attic Panathenaea, where prizes were offered for the recitation of Homer. Their selections were called 'rhapsodies' (*ῥαψωδίαί*). The Athenian law prescribed that the verses of Homer, alone of all the poets, should be recited by rhapsodists at each fifth-year celebration of the Panathenaea (Lycurgus, *In Leocratem*, 102). And another ancient regulation, which apparently dated from early in the sixth century B. C. (cf. pseudo-Plato, *Hipparchus*, 228 B; Diogenes Laertius, I, 57), required the rhapsodists at the Panathenaea to recite their selections from the epics in the proper sequence, and not at their own free will.

Several of the titles of the rhapsodies may still be seen at the beginning of the different books of the *Iliad* and the *Odyssey*. But the present division into books can



not be the same as the ancient arrangement in rhapsodies (cf. 8).

7. The text of the present edition follows closely that of Paul Cauer (Leipzig, 1890, 1891). His object was to reproduce a text of the sixth century B. C. as it was recited by the rhapsodists.<sup>1</sup>

Besides some minor changes in punctuation, the principal deviations from Dr. Cauer's text introduced into the present edition are as follows:

A 327, ἀέκοντε (MSS.) for ἀκόντε. A 348, ἀέκουσ'(α) (MSS.) for ἀκέουσ'(α). A 350, ἐπὶ οἶνοπα (MSS.) for ἐπ' ἀπείρανα. A 518, ὃ τέ for ὅτε. O 716, πρὺμνηθεν for πρύμνηθεν. Π 433, ὃ τέ for ὅτε. Σ 171, Πατρόκλω (MSS.) for Πατρόκλου. Σ 402, σπῆι (MSS.) for σπῆει.

Some desirable readings (suggested by the writings of Dr. Cauer and others) which probably represent the original forms, but which have not been introduced into the present text, are:

A 559 and B 4, πολῦς for πολέας. B 132, εἰδούσ'(ι) for εἰῶσ'(ι). Z 508, εὐρρεός for εὐρρεῖος. O 640, Ἡρακλεεῖη for Ἡρακλεῖη. Π 125, Πατροκλέεα for Πατροκλήα. Π 738, ἀγακλεός for ἀγακλῆος. Π 818, Πατροκλέεα for Πατροκλήα. Σ 117, Ἡρακλεός for Ἡρακλῆος. Σ 402, σπέει for σπῆι. X 67, ὤμεσται for ὠμισταί. X 110, εὐκλεέως for εὐκλειῶς. X 304, ἀκλεέως for ἀκλειῶς. X 331, Πατροκλέε'(α) for Πατροκλή'(α).

8. At Alexandria in Egypt, perhaps in the third century B. C., our Iliad and Odyssey were each arranged in the twenty-four rolls of convenient size or "books" that we are acquainted with in the editions of to-day. Xenophon's writings and those of other Greek authors were probably divided into books at the same period. The centuries just before the Christian era likewise witnessed the rise of a famous school of Homeric criticism at Alexandria, of which the chief exponents were the librarians Zenodotus (died about 260 B. C.), Aristophanes of Byzantium (about 262-185 B. C.), and his successor Aristarchus (about 220-145 B. C.).

9. Beginning with the Alexandrians, of whom the greatest was Aristarchus, and continued by later Greek scholars, a mass of Scholia (critical notes) was produced. These possess

<sup>1</sup> *Homerkritik*, pp. 64, 99.

great value. They are in Greek; and as preserved to us, they are commonly written on the margins and occasionally between the lines of several of the mss. that contain the Homeric text also. They are found alone, apart from the text, however, in a Munich ms. (*Scholia Victoriana*) and in a very valuable fragment of papyrus recently discovered (*Scholia on Iliad XXI* in *The Oxyrhynchus Papyri*, part ii, pages 52-85). Much valuable material besides has been transmitted in the *Commentaries* of Eustathius and in ancient lexicons. The most important scholia, from which frequent quotations are made in the notes of this edition, are derived from the best ms. of the *Iliad*, known as Codex Venetus A (of the eleventh century of our era), which is preserved in the Library of St. Mark's in Venice; and from the ms. in the British Museum at London known as Codex Townleyanus (of the twelfth or thirteenth century). See the Bibliography on page xxxv.

#### THE HOMERIC AGE

10. The Homeric Age means the period during which the Greek epics were created, not the period in which the heroes of the poems lived. The time when first the bards sang of Achilles and Agamemnon was coincident with the decadence of the so-called Mycenaean civilization. The earlier parts of the *Iliad* therefore contain such phrases descriptive of armor, clothing, sacrifices, and dwellings as were appropriate to the actual life of that day. And this phraseology was preserved, as a rule, in similar descriptions by poets of later generations. That is to say, the later poets of the Homeric age seem to have been careful to follow the ancient formulas of the epic style. Yet it is also true that in the midst of the traditional material the Ionian poets introduced, whether consciously or unconsciously, many traits and customs from the life of their own time. So when Homeric antiquities are studied from the text, cognizance must be taken of the fact that they are very likely influenced to some extent by the century to which specific portions of the text owe their origin.

11. It has been possible for scholars to distinguish with some exactness the development and changes of many customs, preceding and during the Homeric age.<sup>1</sup> The hither limit is approximately the beginning of the historic age of Greece; and the customs of the latter part of the Homeric age must to some extent be interpreted by the antiquities of historic Greece, so abundantly illustrated in the monuments and literature. On the other hand, at the farther extreme of the Homeric age was the Mycenaean civilization, the works of which have in recent decades been brought to light in many places about the Mediterranean. They are of great value for confirming the words of the poets in many particulars and for bringing vividly before the eyes illustrations of the oldest parts of the *Iliad*. But it must always be borne in mind that while the Mycenaean civilization influenced the Homeric age to some extent, yet its prime (generally reckoned about 1450–1250 B. C.) was earlier than the Homeric period. The two eras show, in fact, many differences and contrasts.

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 SIR R. JEBB: *Homer: An Introduction to the Iliad and the Odyssey*. Boston, 1894. [First printed in 1887.]  
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 U. VON WILAMOWITZ-MOELLENDORFF: *Homerische Untersuchungen* (especially pp. 235–327). Berlin, 1884.

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<sup>1</sup> Cf. notes on burial customs (π 456), bronze and iron (Σ 34), wedding gifts, εἶδρα (X 472).

On the Mycenaean Age in particular the following may be consulted :

G. PERROT and C. CHIZEZ: *History of Art in Primitive Greece*. 2 vols. London and New York, 1894.

C. SCHUCHHARDT: *Schliemann's Excavations*. Translated from the German by E. Sellers. London, 1891.

C. TSOUNTAS and J. I. MANATT: *The Mycenaean Age*. Boston and New York, 1897.

## DRESS IN THE HOMERIC AGE

12. The overgarment of the Homeric man, inherited from his Indo-European ancestors, was simple in material and design.

It was nothing more than a woolen shawl of rather large dimensions, known as a *chlaena* (χλαῖνα, Fig. 1). Sometimes it was thrown about the shoulders in a single thickness (ἀπλοῖς χλαῖνα); sometimes it was worn double (διπλῇ or δίπλαξ, Fig. 2). Generally, and especially if worn double, it was fastened by a brooch (περόνη or πόρπη, Figs. 6, 7, and 8) over the shoulder as was the *chlamys* (χλαμύς) of classical times. While simple in design, it needed color and decoration to gratify Homeric taste; so it was dyed to shades of red (χλαῖνα φοινικέσσα) or purple (χλαῖνα πορφυρέη) and sometimes woven in ornamental patterns. A Homeric man without his *chlaena* was as undressed (γυμνός) as a Greek of Xenophon's day without his *himation* (ἱμάτιον, Fig. 10 and PLATE V), to which indeed the Homeric *chlaena* in a way corresponded.

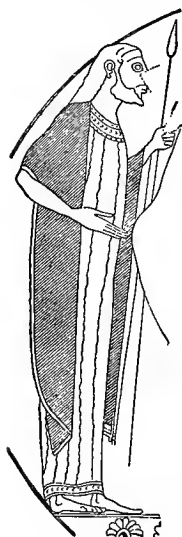


FIG. 1.—CHLAENA  
AND CHITON.

13. If the Homeric man laid aside his *chlaena*, as he did indoors or on preparing for any vigorous exercise (cf. B 183), he still wore his *chiton* (χιτών). This was a garment of white linen which he had adopted from his Asiatic neighbors—the Semitic peoples. Like a long, rather





PLATE I.—THE CHARIOTEER OF DELPHI.

Bronze statue of a charioteer, dressed in the long chiton characteristic of his profession. An original work of the early fifth century B. C. Found by the French excavators at Delphi, in 1896. (After *Monuments et Mémoires*, etc., vol. iv, Pl. xv.)

loose gown, it quite enveloped his body, although it had but the rudiments of sleeves (Fig. 1 and PLATES I and VIII). On going to bed he slipped it off (α 437, ἐκδυνε) over his head, as he slipped it on (B 42, ἐνδυνε) when he arose; for it was neither buttoned nor buckled; and since it must have had its sides sewed up, it was quite different in style as well as in material from the chlaena.

14. To make a handsome display on a state occasion or at a festival the Homeric man wore his chiton long, reaching perhaps even to his ankles. But of course he could not work or fight or hunt with a cumbersome garment dangling below his knees. So if need came, he tucked up (ξ 72, συνέεργε) his chiton through his girdle (ζωστήρ), shortening it to suit him. A girdle seems often to have been wanting, however. And it is not unlikely that a

special short chiton—perhaps the precursor of the familiar classical type—was worn by youths, and also by men when the occasion demanded, as in battle and hunting. The warrior, however, seems regularly to have worn a girdle; often, too, he had this belt overlaid with metal (cf. ζωστήρ παναίολος, Δ 186), when it became a real piece of defensive armor.

15. The word χιτών was originally limited in its use to the sewed linen garment, borrowed like the name itself from the



FIG. 2.—APOLLO WEARING A DIPLAX (DOUBLE CHLAENA) OVER A CHITON, AND HOLDING A LYRE, IS BEING CROWNED BY A NYMPH.

(Marble relief of early fifth century (?) from Thasos. In the Louvre.)

Semites. But among the classical Greeks it had a much wider application, including not only the short woolen undergarment of men, but also the chief dress of women, which in Homer's day was called *peplus* (πέπλος). And πέπλος itself, as used by the Attic poets, was generalized into 'garment' or 'clothing,' retaining its primitive signification only when applied to the Panathenaic peplus which was offered to Athene.

16. If the chiton of the Homeric man was an imported eastern garment, the question naturally presents itself as to what his ancestors wore besides the chlaena. The primitive undergarment, it is believed, was the *zoma* (ζῶμα), a loin-cloth such as is seen worn by the hunters of the Mycenaean dagger blade (Fig. 3). And it is not improbable that when the Homeric man went without his chiton, as he occasionally did

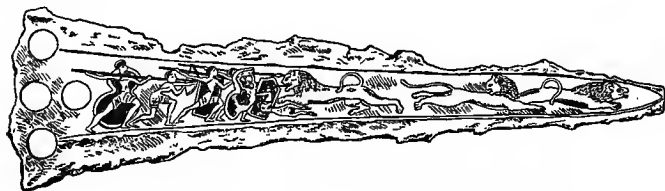


FIG. 3.—DAGGER BLADE FOUND AT MYCENAE (cf. p. 324).

in battle, he wore the *zoma* inherited from his Indo-European forefathers. At least, such a custom is suggested by some passages in the Homeric poems; and in particular, the *zoma* was worn by the contesting athletes at the funeral games in honor of Patroclus ( $\Psi$  683).

17. The Homeric woman's dress was even simpler than the man's. It was the men who were first to imitate and to introduce the advanced styles of their eastern neighbors. The more conservative Homeric woman wore a single garment, corresponding to the man's chlaena, and like it an inheritance from her Indo-European ancestors. This famous dress is commonly illustrated by the monuments of classical Greece,







PLATE II.—CARYATID OF THE ERECHTHEUM AT ATHENS  
WEARING THE DORIC CHITON.

The garment is drawn up somewhat through the girdle, which is concealed by the fold. (After a photograph.)

in the best period, when it was known as the "Doric chiton." Forms of the garment may be seen worn by the maidens of the Parthenon frieze and by the Caryatides of the Erechtheum (PLATE II). Such was essentially the Homeric *peplus* (πέπλος or ξανός). Its material, like that of the men's chlaena, was generally wool. Its pattern is shown by the



FIG. 5.—GIRL FASTENING HER CHITON.

Bronze statue from Herculaneum in the Museum of Naples. Ancient copy of a work of the fifth century B. C.

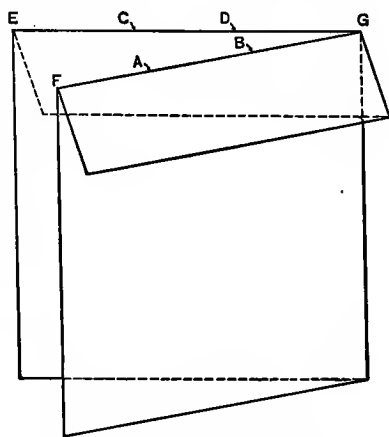


FIG. 4.—PATTERN OF THE PEPLUS.

accompanying sketch (Fig. 4). A large piece of woolen cloth, rectangular in shape, was folded over somewhat along the entire top hem; this fold could of course be made large or small at the pleasure of the wearer. The garment was then so adjusted about the person that the head was inserted between A B and C D. It was fastened above the shoulders in front (at A and B, as in Fig. 5) by brooches (Figs. 6, 7, and 8).

The arms appeared through A C E F and B D G. The side was either left unfastened, as was the fashion with Spartan maidens, even in classical times, or drawn together with clasps.

18. While the Homeric woman often dressed in shining white raiment of linen (cf. 19), there can be no doubt that her πέπλοι were often dyed to various hues. Garments (πέπλοι) woven in many-colored patterns are expressly mentioned (Z 289 ff., o 105 ff.); and saffron color is suggested by the

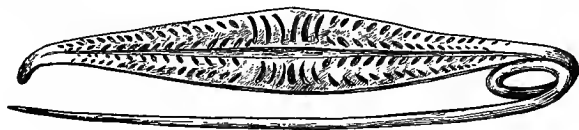


FIG. 6.—BRONZE FIBULA (BROOCH) FROM MYCENAE.

references to Dawn as saffron-robed. About her waist she wore a girdle (ζώνη); and when Homer calls her βαθύζωνος, 'deep-girdled,' he seems to mean that the girdle cut deep into the falling lines of the peplos and gave evidence of a slim waist. In a similar sense he uses εύζωνος and καλλίζωνος, 'fair-girdled.'

19. A splendid robe of linen worn occasionally by both men and women of degree was the *pharos* (φᾶρος). When used by men, it took the place of the chlaena. As

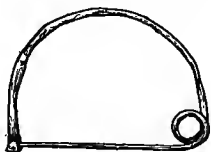


FIG. 7.—BRONZE FIBULA FROM CRETE.



FIG. 8.—FIBULA FROM HALLSTATT.

time went on, women more and more adopted fine linen (cf. Σ 595, ἰθύνas) as material for dress. This was due to foreign influence, to which the Homeric man had been first to yield. The linen chiton for women, however, was not introduced at Athens until about the middle of the sixth century B. C. And then a century later there came a reaction in favor of the older and historic garment.

20. The Homeric woman was called ἐλκεσίπεπλος, 'with trailing robe,' from the fact that the back hem of the peplos

might trail on the ground; *τανύπεπλος*, 'dressed in outstretched [either 'long' or 'broad'] robe,' with reference to the abundant material; *καλλίσφυρος*, 'beautiful-ankled,' because her robe permitted her ankles to show in front; *λευκώλενος*, 'white-armed,' because her arms were not covered by the sleeveless *peplus*.

21. Another article of the Homeric woman's dress was the veil (*κρήδεμνον* or *καλύπτρη*, Fig. 9), probably of linen. This was draped from the top of the head down over the neck and cheeks, but drawn aside from the front of the face. It fell over the shoulders behind. Like the man's *chiton*, it seems to have had a Semitic origin. (Other articles of women's head-attire are mentioned in the note on X 469.)



FIG. 9.—WOMAN'S  
VEIL (*κρήδεμνον*).

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#### ARMOR IN THE HOMERIC AGE

22. The familiar outlines of the classical hoplite, seen in ancient vase-paintings (cf. Fig. 10 and PLATE VII), illustrate but inadequately, if at all, the armor of the Homeric hero. Great changes in defensive armor seem to have been made during the long course of the Homeric age; and only when one seeks to show the latest development can the classical equipment be made illustrative.

23. The shield (*ἀσπίς*, *σάκος*) that is clearly demanded in parts of the epic (e. g. Hector's, Z 116-118, and Periphetes's, O 638-646) is evidently the one seen in Mycenaean works of



FIG. 10.—OLD MAN, DRESSED IN THE HIMATION AND LEANING ON A STAFF, FACING A HOPLITE IN FULL ARMOR. Fifth century B. C.

(From an amphora at Andover, Mass.)

art, such as the dagger blade, Fig. 3. There, two types may be distinguished, both of great size. The far more common one is represented by Fig. 11. It covered a man's body from neck to ankles, and was drawn in at either side slightly above the middle, so that it presented a notched appearance.

The other type was oblong (cf. Fig. 3), and curved in contour like a semicylinder. It had square or nearly square corners, and sometimes an extension of the upper edge, as if to protect the face of the warrior.

24. Such shields were made of layers (*πτύχες*) of ox-hide, stretched upon wooden frames (*κανόνες*). Over the whole there was often, if not always, a layer of metal. The pinched-in sides of the common type were apparently not due to any incisions in the leather; rather, they had their origin in an effort to bend the shield into a somewhat hollow form, the better to envelop the person. The great shield of either type was supported and carried by a strap (*τελαμών*) which passed over the left shoulder, across the back, and under the right arm of the warrior. At his pleasure, the shield could be shifted around, over the back, to permit walking and running more easily.



FIG. 11.—MYCENAEAN  
SHIELD,  
COMMON TYPE.

25. The poet sometimes calls the shield 'tower-like' (*ἥντε πύργον*, H 219, etc.), and sometimes describes it by the following adjectives: *ποδηνεκής*, 'reaching to the feet'; *πάντοσ' ἔιση*, 'on all sides fitting,' 'nicely fitting' to the warrior's figure; *ἀμφιβρότη*, 'man-protecting'; *χαλκείη*, 'bronze,' with reference to a layer of metal over the leather; *φαινή*, 'shining,' in application to the polished metal exterior; *τερμιόεσσα*, 'bordered,' with reference to a decoration about the edge (*τέρμα*); and *ὀμφαλέεσσα*, 'bossed.'

About the last epithet a further explanation is necessary. It is observed that the two bulging halves of the common type of Mycenaean shield are connected by a high central part, where the sides are pulled in. This may be regarded as a true navel or boss (*ὀμφαλός*). But the word may also describe a projecting disk of metal affixed to the exterior of the round shield (cf. 26) in the center. Such metal bosses, which were designed to strengthen the shield in its most critical part, existed in very ancient times, and examples have been preserved to our day. The classical hoplite's shield, however, carried no boss, but had instead a device of one kind or another emblazoned on it (Figs. 10, 12).

26. The smaller, round shield, managed by a handle, seems to have been known to the Homeric poets also, and to be referred to in some parts of the epic. In one place, for example (T 374), the radiance of Achilles's shield is compared to that of the moon. The evidence for the round shield in the Homeric poetry, however, is derived largely from the context, rather than from explicit statement. It must have belonged to a later culture than the Mycenaean design; and doubtless it fell heir to the treasure of epithets which epic poets had originally bestowed on its predecessor (cf. 10). Probably it was one of the every-day sights of the later Homeric poets. In fact, it is illustrated in vase-paintings of Greek origin that are believed to date from the middle of the eighth century B. C. Much earlier records of the antiquity of the round shield exist, however. Sculptures on the walls of Egyptian temples as old as the thirteenth century B. C. show a martial equipment which is certainly not Egyptian, whatever may be its origin. There the small round shield, with its handle, is to be seen borne by the people 'from the lands of the sea' who visited Egypt as marauders and who served in the Egyptian army as mercenaries at that early date (1300-1200 B. C.). (See the illustration in the Vocabulary, page 477.)

27. A warrior of ordinary strength could not walk or run a great distance if burdened with the heavy Mycenaean shield. One rawhide may weigh, it is said, from thirty to sixty or more pounds; and as is known (cf. 24), several rawhides sometimes went to the making of a single shield. So the chariot was much used on the battle-field as a means of conveyance for the heavy-armed warrior (cf. also 1); when it came time to fight, usually the warrior dismounted and fought afoot. Only in exceptional cases did he engage in battle from his chariot. The light-armed men, like the archers Alexander, Pandarus, and Teucer, of course did not use chariots when fighting. Mounted warriors came to the fore only in historic times. They do not figure at all in the Homeric battles.



28. Archers (Γ 16 f., K 333 f.), and in general the rank and file of Homeric fighters, who naturally could not afford chariots, had nevertheless some protection in place of the great shield. Such was the *λαισήμιον*, the untanned, hairy skin of an animal like the goat, wolf, panther, or lion. This was the most primitive form of shield, serving for a garment as well as for a protection against weapons. It was worn, for example, by the old hero Heracles.

29. It is in this context that the *aegis* (*αἰγίς*) of Zeus and of Athene (Fig. 12) may be best explained. Whatever the



FIG. 12.—ATHENE, CARRYING THE ÆGIS, IN COMBAT WITH ENCELADUS.

The breastplate of Enceladus, lacking the flaps (*πτέρυγες*) of the classical type (cf. Fig. 13, etc.), represents a more archaic form. (Black-figured Attic amphora of the late sixth century B. C. from Vulci; in the Museum of Rouen.)

etymology of the word, in the fancy of the epic poets and of the ancient artists, at any rate, the aegis was a skin, a shield of defense corresponding to the *λαισήμιον* of mortals. The *θύσανοι* were 'tassels,' possibly made from the tufts of hair

hanging over the edge of the hide. The idea of metal scales covering the surface was perhaps suggested to later generations by the conventional way of representing hair in archaic art.<sup>1</sup> Athene's aegis is commonly represented, in classical art, with a fringe of snakes in place of the Homeric tassels, and with a Gorgon's head set in the center.



FIG. 13.—GRAVESTONE (stele) OF ARISTION.

The inscription=ΕΡΓΟΝ ΑΡΙΣΤΟΚΛΕΟΣ (έργον 'Αριστοκλέος), 'the work of Aristocles.' Aristion wears a breastplate, beneath which his chiton appears, and greaves. The crest is missing from his helmet. (Attic work—marble relief—of sixth century B. C.)

30. Perhaps, as Reichel has maintained, the greaves (κνημίδες) were originally leggings of cloth or leather (cf. ω 228 f.), designed to guard the shins against the chafing of the edge of the big shield. Therefore archers, who carried no great shields, naturally wore no leggings. Paris, for example, who had come to battle as a bowman, put on κνημίδες only when he prepared for the duel in heavy armor (Γ 330). Such leggings were fastened about the ankles with ankle-clasps (ἐπισφύρια) of silver (Γ 331, etc.).

According to this view, it was only in the later Homeric times, when the smaller round shield had come into use, that the κνημίδες were made of bronze; then, of course, they were intended for a defense against the enemy's weapons (cf. Figs. 12 and 13, which show the classical greaves). Only once in the epic are the Achaeans called χαλκοκνήμιδες, 'bronze-greaved,' and that in a part recognized on other grounds as late (H 41). The epithet ἐκνήμιδες, however, which is usually rendered 'well-greaved,' is common enough.

<sup>1</sup> Reichel, *Homerische Waffen*<sup>2</sup>, p. 56; after Studniczka.

31. Our information about the earliest breastplate (θώραξ) amounts to almost nothing; and it has even been denied that the warrior armed with the Mycenaean shield needed any or wore any at all. Yet the word for this piece of armor occurs often enough; and the familiar adjective χαλκοχίτων, 'bronze-chitoned,' probably means nothing more than χαλκεοθώραξ (Δ 448, etc.). It is altogether not improbable that while the early Homeric heroes had no cuirass like that of Xenophon's day, they were nevertheless familiar with some sort of primitive breastplate.

Occasionally the poet uses the word θώραξ vaguely in the meaning 'armor' (cf. Δ 132 ff., Υ 414 f.); so too its kindred verb θωρήσασθαι often means no more than 'arm oneself' (E 737, etc.), and often contains no distinct reference to a cuirass. Then again, in parts of the poem, θώραξ seems to indicate a breastplate not dissimilar to that of classical times; and its bronze γύαλα, the parts that covered breast and back, are mentioned (E 99, O 530, etc.). Such lines, it must be believed, date from a period when the smaller shield as well as bronze greaves were in use. This time is to be considered as truly a part of the Homeric age, of course, as any preceding period. Homer never mentions the flaps (πτέρυγες), however, which protected the lower abdomen and hips of the classical warrior (Fig. 13, etc.); and these were doubtless unknown in the Homeric period (cf. Fig. 12).

32. There was a piece of Homeric armor—unknown in its turn to the classical age—which apparently protected the abdomen. This was the *mitre* (μίτρη). We must believe that it was a broad band of metal (Fig. 14), perhaps laid over and fastened to a leather belt. There is evidence that it was very primitive and that it was worn without the

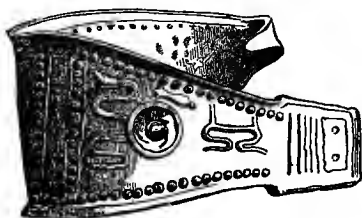


FIG. 14.—MITRE (μίτρη) OF BRONZE  
FOUND AT BOLOGNA.

breastplate. Whether it was ever actually worn in addition to the breastplate is disputed (cf. Δ 132 ff.). As the word is not of very common occurrence in Homer, and as the com-

panions of Sarpedon are once designated as ἀμυτροχίτωνας (Π 419), the mitre was evidently not universally worn. It seems not to be shown in any archaic Greek vase-painting.



FIG. 15.—HELMET FROM  
THE WARRIOR VASE OF  
MYCENAE.

33. The fundamental part of the early helmet (κόρυς, κυνέη) was regularly a leather cap that covered the brow, upper part of the temples, and the top of the head (κόρυς κροτάφοις ἀραρνύια). It was held on by a strap (ἰμάς) that passed under the chin. Around the lower edge of the helmet, to give it strength, was bound a circlet of bronze (στεφάνη). Usually there was a plume of horsehair, springing either from the cone-shaped helmet itself, or from a socket. Furthermore, projections of polished horn or metal (φάλοι) were sometimes set in the early helmet, their purpose apparently being to avert evil, real or imagined. In one instance (Γ 361–363) a φάλος served to receive the blow of a sword. Such horns are illustrated by Fig. 15, a helmet from the Mycenaean “Warrior Vase” (perhaps of the eighth century B. C.), and by Fig. 16,



FIG. 16.—HELMET  
WITH HORNS  
AND CREST.

which shows a design<sup>1</sup> copied from a fragment of a bronze vase with figures in repoussé, found at Matri in the Tyrol. Horned helmets appear also in the equipment of the people ‘from the lands of the sea’ represented in the Egyptian temple sculptures (1300–1200 B. C.; cf. illustration in the Vocabulary, page 477), and are illustrated elsewhere as well.<sup>2</sup>

<sup>1</sup> Described by S. Reinach in *Revue archéologique*, vol. ii (1883), p. 269; and in the *Dictionnaire* of Daremberg-Saglio under *galea* (p. 1439).

<sup>2</sup> Cf. the helmets of the ancient Sardinians, pictured in Perrot and Chipiez's *History of Art in Sardinia, Judaea, Syria, and Asia Minor*, vol. i.

A helmet with two such horns was called ἀμφίφαλος; with two in front and two behind, τετράφαλος. A four-horned helmet was known also as τρυφάλεια (from τετρυ- shortened to τρυ-, meaning 'four,' and φάλος). Men's fancy seems to have seen eyes in the ends of these horns and for this reason to have called the helmet αὐλῶπις, 'tube-eyed.' As a happy illustration Reichel has compared the horns or stalks of snails, which actually carry eyes.

A more usual but certainly less reasonable conjecture about the meaning of φάλος has identified it with the later bronze ridge or comb (κῶνος) observed on top of the classical helmet (Fig. 17, etc.). We may well suppose the long-existing uncertainty about the word to have arisen from the fact that when the φάλος disappeared from the Homeric helmet, its original meaning was gradually forgotten also.

The resistance of the leather cap was increased not only by the στεφάνη, but sometimes also by φάλαρα (Π 106), which were probably metal bosses fastened to the leather itself. It is in this connection that κινέη χαλκήρης may be interpreted: a helmet fastened or strengthened with bronze. The decorative bosses seen on some later bronze helmets are probably inherited from this earlier design in which the φάλαρα served a real purpose.

34. Bronze helmets (χαλκείη κόρυς, κινέη πάγχαλκος) are distinctly mentioned a few times by Homer, and must be recognized as belonging to the warrior's equipment in the latter part, at least, of the Homeric age. The helmet is even four times called χαλκοπάρης, 'bronze-cheeked.' While it is not impossible to make these words fit the early Homeric helmet, it is quite probable that they belong to the later period of Homeric poetry, when bronze greaves and breast-plates with the small round shield were also in use. Such a helmet may be illustrated by the so-called Corinthian type (Fig. 17).



FIG. 17.—"CORINTHIAN" HELMET.

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# ΙΛΙΑΔΟΣ Α

## ΛΟΙΜΟΣ. ΜΗΝΙΣ

SING, MUSE, OF ACHILLES'S WRATH, WHICH BROUGHT SORROW AND DEATH TO THE ACHAEAN CAMP.

Μῆνιν αἶειδε, θεά, Πηληϊάδεω Ἀχιλῆος  
 οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκεν,  
 πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν  
 ἡρώων, αὐτοὺς δὲ ἐλώρια τεύχε' κύβεσσιν  
 οἰωνοῖσιν τε δαῖτα — Διὸς δ' ἐτελείετο βουλή —, 5  
 ἐξ οὗ δ' ἤ τα' πρῶτα διαστήτην ἐρίσαντε  
 Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ διὸς Ἀχιλλεύς.

CHRYSES, PRIEST OF APOLLO, COMES TO THE ACHAEANS TO RANSOM HIS DAUGHTER, THE CAPTIVE AND PRIZE OF AGAMEMNON.

τίς τ' ἄρ σφωε, θεῶν ἐρίδι, ξυνέηκε μάχεσθαι;  
 Δητοῦς καὶ Διὸς υἱός. ὃ γὰρ βασιλῆϊ χαλωθεὶς  
 νοῦσον ἀνὰ στρατοῦ ὥρσε κακὴν, ὀλέκοντο δέ λαοί, 10  
 οὐνεκα τὸν Χρῦσην ἤτιμασεν ἀρηγήρα  
 Ἀτρεΐδης. ὃ γὰρ ἦλθε θαῶς ἐπὶ νῆας Ἀχαιῶν  
 λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἀποινα,  
 στέμματ' ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος  
 χρυσῷ ἀνὰ σκῆπτρῳ καὶ λίσσετο πάντας Ἀχαιοὺς, 15  
 Ἀτρεΐδα δὲ μάλιστα δύν κοσμήτορε λαῶν.  
 “ Ἀτρεΐδαι τε καὶ ἄλλοι ἐυκνήμιδες Ἀχαιοί,  
 ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἐχόντες

4. ἐλώρια †, neuter plural, 'booty,' 'prey' (ἐλεῖν).

ἐκπέρσαι Πριάμοιο πόλιν, ἐν δ' οἴκαδ' ἰκέσθαι.  
 παῖδα δ' ἐμοὶ λῦσαι τε φίλην τὰ τ' ἀποινα δέχεσθαι 20  
 ἄζομενρι Διὸς υἱὸν ἐκηβόλον Ἀπόλλωνα."

HE IS HARSHLY DISMISSED BY THE GREEK COMMANDER, AND  
 PRAYS APOLLO TO AVENGE HIM.

ἐνθ' ἄλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιοὶ  
 αἰδεῖσθαι θ' ἱερῇα καὶ ἀγλαὰ δέχθαι ἀποινα.  
 ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἦνδανε θυμῷ,  
 ἀλλὰ κακῶς ἀφίει, κρατέρον δ' ἐπὶ μῦθον ἔτελλεν. 25

"μή σε, γέρον, κοίησιν ἐγὼ παρὰ νηυσὶ κιχείω  
 ἢ νῦν δηθύνοντα ἢ ὕστερον αὐτὶς ἰόντα,  
 μή νύ τοι οὐ χραίσμη σκῆπτρον καὶ στέμμα θεοῖο.  
 τὴν δ' ἐγὼ οὐ λύσω πρὶν μιν καὶ γῆρας ἐπεισιν  
 ἡμετέρῳ ἐνὶ οἴκῳ ἐν Ἀργεὶ τηλόθι πάτρης, 30  
 ἱστὸν ἐποικομένην καὶ ἐμὸν λῆχος ἀντιάουσιν.  
 ἀλλ' ἴθι, μή μ' ἐρέθιζε, σαώτερος ὥς κε νέηαι."

ὥς ἔφατ', ἔδδευεν δ' ὁ γέρων καὶ ἐπείθετο μῦθῳ.  
 βῆ δ' ἀκέων παρὰ θίνα πολυφλοίσβοιο θαλάσσης.  
 πολλὰ δ' ἔπειτ' ἀπάρευθε κιὼν ἡρᾶθ' ὁ γεραίος 35  
 Ἀπόλλωνι ἀνακτι, τὸν ἡύκομος τέκε Δητῷ.

"κλύθι μεν, ἀργυροτόξ', ὃς Χρῦσῃν ἀμφιβέβηκας  
 Κίλλαν τε ζαθέην Τενέδοιό τε ἱφὶ ἀνάσσεις,  
 Σμινθεῦ. εἴ ποτέ τοι χαριεντ' ἐπὶ νηὸν ἔρεψα,  
 ἢ εἰ δὴ ποτέ τοι κατὰ πύονα μηρί' ἔκηα 40  
 ταύρων ἢ δ' αἰγῶν, τόδε μοι κρήνην ἐέλδωρ.  
 τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσιν."

32. σαώτερος †, 'more safely.'

39. Σμινθεῦ †, 'Smintheus'; epithet of Apollo, 'of the mouse' (σμινθος, said to be Cretan for 'mouse'). In the Troad there was a cult of this god, who was believed to protect the fields against destructive plagues of field-mice.

IN ANSWER TO HIS PRAYER, APOLLO SENDS DEADLY SHAFTS  
THROUGH THE GREEK CAMP.

ὥς ἔφατ' εὐχόμενος· τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων.  
βῆ δὲ κατ' Οὐλύμποιο καρῆνων χωόμενος κῆρ,  
τόξ' ὥμοισιν ἔχων ἀμφηρεφέα τε φαρέτρην· 45  
ἐκλαγξαν δ' ἄρ' οἰστοὶ ἐπ' ὤμων χωόμενοι,  
αὐτοῦ κινηθέντος· ὁ δ' ἦε νυκτὶ εἰκώς.  
ἔξετ' ἔπειτ' ἀπαρευθε νεῶν, μέτα δ' ἰὸν ἔκεν·  
δεινὴν δὲ κλαγγὴν γένετ' ἀργυρέοιο βιοῖο.  
οὐρῆας μὲν πρῶτον ἐπώχετο καὶ κύνας ἀργούς, 50  
αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἔχετευκὲς ἐφίεις  
βάλλ'· αἰεὶ δὲ πυραὶ νεκρῶν καίοντο θαμναίαι.

ACHILLES CALLS AN ASSEMBLY AND PROPOSES TO APPEASE THE  
ANGRY GOD.

ἐννῆμαρ μὲν ἀνὰ στρατὸν ὥχετο κῆλα θεοῖο,  
τῇ δεκάτῃ δ' ἀγορήνδε καλέσσατο λαὸν Ἀχιλλεύς·  
τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεὰ λευκώλενος Ἥρη· 55  
κῆδετο γὰρ Δαναῶν, ὅτι ῥα θνησκοντας ὀράτο.  
οἱ δ' ἔπει οὖν ἠγερθεν ὁμηγέρεες τ' ἐγένοντο,  
τοῖσι δ' ἀριστᾶμενος μετέφη πόδας ὠκὺς Ἀχιλλεύς·

“ Ἀτρεΐδῃ, νῦν ἄμμε πάλιν πλαγχθέντας οἶω  
ἂψ ἀπονοστήσειν, εἰ κεν θάνατόν γε φύγοιμεν, 60  
εἰ δὴ οἰοῦ πόλεμος τε δαμᾶ καὶ λοιμός Ἀχαιούς.  
ἀλλ' ἄγε δὴ τινα μάντιν ἐρείομεν ἢ ἱερῆα  
ἢ καὶ οὐειροπόλον — καὶ γάρ τ' ὄναρ ἐκ Διὸς ἐστίν —,  
ὅς κ' εἴποι, ὃ τι τόσσον ἐχώσατο Φοῖβος Ἀπόλλων,  
εἴ τ' ἄρ' ὁ γ' εὐχολῆς ἐπιμέμφεται εἴ θ' ἐκατόμβης· 65

45. ἀμφηρεφέα †, ‘covered at both ends,’ ‘close-covered’ (ἀμφί and ἑρέφω, ‘cover with a roof’).

61. λοιμός †, ‘pestilence.’

αἶ κέν πῶς ἄρνῶν κνίσσης αἰγῶν τε τελείων  
βούλεται ἀντιάσας ἡμῖν ἀπολοιγὸν ἀμῦναι.”

THEN THE PROPHET CALCHAS, ENCOURAGED BY ACHILLES, DECLARES THE WRONG COMMITTED BY AGAMEMNON. TO APPEASE THE GOD, CHRYSEIS MUST BE RESTORED TO HER FATHER.

ἦ τοι ὁ γ' ὥς εἰπὼν κατ' ἄρ' ἔξετο. τοῖσι δ' ἀνέστη  
Κάλχας Θεστοριδῆς, οἰωνοπόλων ὄχ' ἀριστος,  
ὃς ἦδει τὰ τ' ἔόντα τὰ τ' ἔσσμενα πρό τ' ἔντα, 70  
καὶ νῆεσ' ἠγήσατ' Ἀχαιῶν Ἴλιον εἰσω  
ἦν διὰ μαντοσύνην, τὴν οἱ πόρε Φοῖβος Ἀπόλλων.  
ὁ σφιν εὖ φρονέων ἀγορήσατο καὶ μετέειπεν.

“ὦ Ἀχιλεῦ, κέλεαί με, διίφιλε, μνησθῆσθαι  
μῆνιν Ἀπόλλωνος ἑκατηβελέταο ἀνακτος. 75

τοιγὰρ ἐγὼν ἔρέω· σὺ δέ σὺνθεο καὶ μοι ὁμοσσον  
ἦ μὲν μοι πρόφρων ἔπessin καὶ χερσὶν ἀρήξειν.  
ἦ γὰρ οἶομαι ἄνδρα χολωσέμεν, ὃς μέγα πάντων  
Ἀργείων κρατεῖ καὶ οἱ πείθονται Ἀχαιοί.  
κρείσσων γὰρ βασιλεὺς, ὅτε χώσεται ἀνδρὶ χέρη. 80  
εἰ περ γὰρ τε χόλον γε καὶ αὐτῆμαρ καταπέψῃ,  
ἀλλὰ τε καὶ μετόπισθεν ἔχει κότον, ὄφρα τελέσῃ,  
ἐν στήθεσσιν εἴοσι. σὺ δέ φράσαι, εἰ με σιώσεις.”

τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλ-  
λεὺς·

“θαρσῆσας μάλα εἰπέ θεοπρόπιον ὃ τι οἶσθα. 85  
οὐ μὰ γὰρ Ἀπόλλωνα διίφιλον, ᾧ τε σύ, Κάλχαν,  
εὐχόμενος Δαναοῖσι θεοπροπίας ἀναφαίνεις,  
οὐ τις ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο

75. ἑκατηβελέταο (§ 61, 10) †, ‘the far-darter.’ Compare ἑκατος (I 385), ἑκατηβόλος (I. 370), ἑκηβόλος (I. 14), ἑκάεργος (I. 147).

81. καταπέψῃ compound †, ‘swallow’; literally ‘digest’ (κατά, πέσσω, ‘digest’; cf. Eng. peptic, pepsin).

στοὶ κοίλῃς παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει  
 συμπάντων Δαναῶν, οὐδ' ἦν Ἀγαμέμνονα εἵπης, 90  
 ὃς νῦν πολλὸν ἄριστος Ἀχαιῶν εὐχεται εἶναι."

καὶ τότε δὴ θάρσθησε καὶ ἠῦδαε μάντις ἀμύμων  
 "οὔτ' ἄρ' ὃ γ' εὐχολῆς ἐπιμέμφεται οὔθ' ἐκατόμβης,  
 ἀλλ' ἔνεκ' ἀρητῆρος, ὃν ἡτίμησ' Ἀγαμέμνων  
 οὐδ' ἀπέλυσε θύγατρα καὶ οὐκ ἀπεδέξατ' ἄποινα, 95  
 τοῦνεκ' ἄρ' ἄλγε' ἔδωκεν ἐκηβόλος ἡδ' ἔτι δώσει.  
 οὐδ' ὃ γε πρὶν Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσει,  
 πρὶν γ' ἀπὸ πατρὶ φίλῳ δόμεναι ἐλικώπιδα κούρην  
 ἀπριάτην ἀνάποινον, ἄγειν θ' ἱερὴν ἐκατόμβην  
 εἰς Χρῦσιν· τότε κέν μιν ἱλάσσάμενοι πεπύθοιμεν." 100

*STUNG BY CALCHAS'S WORDS, AGAMEMNON RELUCTANTLY CONSENTS  
 TO GIVE UP CHRYSEIS; BUT IN HER STEAD, LEST HIS DIGNITY  
 SUFFER ANY INJURY, HE DEMANDS ANOTHER CHIEFTAIN'S PRIZE,  
 EITHER AJAX'S, OR ODYSSEUS'S, OR ACHILLES'S OWN.*

ἦ τοι ὃ γ' ὧς εἰπὼν κατ' ἄρ' ἔξετο. τοῖσι δ' ἀνέστη  
 ἥρως Ἀτρεΐδης εὐρὺν κρείων Ἀγαμέμνων  
 ἀχνύμενος· μένεος δὲ μέγα φρένες ἀμφιμέλαιναι  
 πύμπλαντ', ὅσσε δέ οἱ πυρὶ λαμπετάοντι εἴκτην.  
 Κάλχαντα πρότιστα κάκ' ὀσσόμενος προσέειπεν· 105

"μάντι κακῶν, οὐ πῶ ποτέ μοι τὸ κρήγυνον εἶπας·  
 αἰεὶ τοι τὰ κάκ' ἐστὶ φίλα φρεσὶ μαντεύεσθαι,  
 ἐσθλὸν δ' οὔτε τί πω εἶπας ἔπος οὔτε τέλεσσας.  
 καὶ νῦν ἐν Δαναοῖσι θεοπροπέων ἀγορεύεις,  
 ὥς δὴ τοῦδ' ἔνεκά σφιν ἐκηβόλος ἄλγεα τεύχει, 110  
 οὔνεκ' ἐγὼ κούρης Χρῦσηίδος ἀγλὰ ἄποινα  
 οὐκ ἔθελον δέξασθαι, ἐπεὶ πολὺ βούλομαι αὐτὴν

95. ἀπεδέξατ' (ο) comp. †, 'accepted' (ἀπό and δέχομαι).

99. ἀνάποινον †, 'without ransom' (ἀν-, § 161, and ἔποινα, l. 13).

106. τὸ κρήγυνον †, 'the good,' 'what is good.'

οἴκοι ἔχειν. καὶ γάρ ῥα Κλυταιμνήστρης προβέβουλα  
 κουριδίης ἀλόχου, ἐπεὶ οὐ ἔθέν ἐστι χερείων,  
 οὐ δέμας οὐδὲ φνὴν, οὐτ' ἄρ φρένας οὔτε τι ἔργα. 115  
 ἀλλὰ καὶ ὡς ἐθέλω δόμεναι πάλιν, εἰ τό γ' ἄμεινον·  
 βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολέσθαι.  
 αὐτὰρ ἐμοὶ γέρας αὐτίχ' ἐτοιμάσατ', ὄφρα μὴ οἶος  
 Ἄργείων ἀγέραςτος ἔω, ἐπεὶ οὐδὲ ἔοικεν.  
 λεύσσετε γὰρ τό γε πάντες, ὃ μοι γέρας ἔρχεται 120  
 ἄλλη."

τὸν δ' ἡμείβετ' ἔπειτα ποδάρκης δῖος Ἀχιλλεύς·  
 "Ἄτρεΐδῃ κύδιστε, φιλοκτεανώτατε πάντων,  
 πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί;  
 οὐδ' ἔτι που ἴδμεν ξυνήια κείμενα πολλά·  
 ἀλλὰ τὰ μὲν πολίων ἔξ ἐπράθομεν, τὰ δέδασται, 125  
 λαοὺς δ' οὐκ ἐπέοικε παλίλλογα ταῦτ' ἐπαγείρειν.  
 ἀλλὰ σὺ μὲν νῦν τήνδε θεῶ πρόες· αὐτὰρ Ἀχαιοὶ  
 τριπλῇ τετραπλῇ τ' ἀποτίσομεν, αἷ κέ ποθι Ζεὺς  
 δῶσι πόλιν Τροίην εὐτείχεον ἐξαλαπάξαι."

τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγα- 130  
 μένων·

"μὴ δὴ οὕτως ἀγαθός περ ἐών, θεοείκελ' Ἀχιλλεῦ,  
 κλέπτε νόῳ, ἐπεὶ οὐ παρελεύσεται οὐδέ με πείσεις.  
 ἢ ἐθέλεις, ὄφρ' αὐτὸς ἔχῃς γέρας, αὐτὰρ ἔμ' αὐτως  
 ἦσθαι δευόμενον, κέλειαι δέ με τήνδ' ἀποδοῦναι;

113. προβέβουλα comp. †, 'I prefer' (πρό, βούλομαι).

119. ἀγέραςτος †, 'without a gift of honor' (ἀ-, § 161, γέρας).

122. φιλοκτεανώτατε †, 'most greedy of gain,' 'most covetous' (φίλος, κτέανον = Homeric [κτέαρ], dative plural κτεάτεσσιν, Z 426, 'possession'; cf. κτάομαι).

126. παλίλλογα †, 'collected again' (πάλιν, λέγω, 'collect').

ἐπαγείρειν comp. † (ἐπί and ἀγείρω, 'gather').

128. τριπλῇ (†) τετραπλῇ (†) τε, 'threefold and fourfold.'

ἀλλ' εἰ μὲν δώσουσι γέρας μεγάθυμοι Ἀχαιοί, 135  
 ἄρσαντες κατὰ θυμόν, ὅπως ἀντάξιον ἔσται, —  
 εἰ δέ κε μὴ δώωσιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι·  
 ἦ τεὸν ἦ Αἴαντος ἰὼν γέρας ἦ Ὀδυσῆος  
 ἄξω ἐλών· ὃ δέ κεν κεχολώσεται, ὃν κεν ἴκωμαι.  
 ἀλλ' ἦ τοι μὲν ταῦτα μεταφρασόμεσθα καὶ αὖτις 140  
 νῦν δ' ἄγε νῆα μέλαιναν ἐρύσσομεν εἰς ἄλα δῖαν,  
 ἐν δ' ἐρέτας ἐπιτηδὲς ἀγείρομεν, ἔς δ' ἐκατόμβην  
 θείομεν, ἃν δ' αὐτὴν Χρυσήϊδα καλλιπάρηον  
 βήσομεν· εἰς δέ τις ἀρχὸς ἀνὴρ βουλευφόρος ἔστω,  
 ἦ Αἴας ἦ Ἰδομενεὺς ἦ δῖος Ὀδυσσεὺς 145  
 ἦὲ σύ, Πηλεΐδῃ, πάντων ἐκπαγλότατ' ἀνδρῶν,  
 ὄφρ' ἡμῖν ἐκάεργον ἰλάσσεαι ἱερὰ ῥέξας."

WHEREUPON ACHILLES, INCENSED AT AGAMEMNON'S AVOWED SELF-  
 ISHNESS AND GREED, THREATENS TO RETURN TO PHTHIA, HIS  
 HOME.

τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πόδας ὠκὺς  
 Ἀχιλλεύς·

“ὦ μοι, ἀναιδείην ἐπιειμένε, κερδαλεόφρον,  
 πῶς τίς τοι πρόφρων ἔπessin πείθηται Ἀχαιῶν 150  
 ἦ ὁδὸν ἐλθέμεναι ἦ ἀνδράσιν ἱφί μάχεσθαι;  
 οὐ γὰρ ἐγὼ Τρώων ἔνεκ' ἤλυθον αἰχμητῶν  
 δεῦρο μαχεσόμενος, ἐπεὶ οὐ τί μοι αἰτιοί εἰσιν·  
 οὐ γάρ πώ ποτ' ἐμὰς βοῦς ἤλασαν οὐδὲ μὲν ἵππους,  
 οὐδέ ποτ' ἐν Φθίῃ ἐριβώλακι βωτιανείρῃ 155  
 καρπὸν ἐδηλήσαντ', ἐπεὶ ἦ μάλα πολλὰ μεταξὺ  
 οὐρεά τε σκιόεντα θάλασσά τε ἠχῆεσσα·

140. μεταφρασόμεσθα (§ 142, 3) comp. †, ‘we will consider again’  
 (μετά, φράζομαι).

155. βωτιανείρῃ †, adjective, ‘nurse of heroes’; see § 35.

156. μεταξύ †, adverb, ‘between.’

ἀλλὰ σοί, ὦ μέγ' ἀναιδές, ἅμ' ἐσπόμεθ', ὄφρα σὺ  
χαίρης,

τιμὴν ἀρνύμενοι Μενελάω σοί τε, κυνώπα,  
πρὸς Τρώων· τῶν οὐ τι μετατρέπη οὐδ' ἀλεγίζεις. 160  
καὶ δὴ μοι γέρας αὐτὸς ἀφαιρήσεσθαι ἀπειλεῖς,  
ὦ ἐπὶ πολλ' ἐμόγησα, δόσαν δέ μοι υἱὲς Ἀχαιῶν.  
οὐ μὲν σοί ποτε ἴσον ἔχω γέρας, ὅππῃτ' Ἀχαιοὶ  
Τρώων ἐκπέρσωσ' εὖ ναιόμενον πτολίεθρον·  
ἀλλὰ τὸ μὲν πλεῖον πολυαῖκός πολεμῖο 165  
χεῖρες ἐμαὶ διέπουσ'· ἀτὰρ ἦν ποτὲ δασμός ἱκῆται,  
σοὶ τὸ γέρας πολὺ μείζον, ἐγὼ δ' ὀλίγον τε φίλον τε  
ἔρχομ' ἔχων ἐπὶ νῆας, ἐπεὶ κε κάμω πολέμιζων.  
νῦν δ' εἰμι Φθίηνδ', ἐπεὶ ἦ πολὺν φέρτερόν ἐστιν  
οἴκαδ' ἵμεν σὺν νηυσὶ κορωνίσιν, οὐδέ σ' ὀίω 170  
ἐνθάδ' ἀτιμος εἶναι ἀφενός καὶ πλοῦτόν ἀφύξειν."

IN REPLY, AGAMEMNON REPEATS MORE DEFINITELY HIS THREAT  
TO TAKE ACHILLES'S PRIZE, BRISEIS, FOR HIS OWN.

τὸν δ' ἡμείβετ' ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων·  
“φεῦγε μάλ', εἴ τοι θυμὸς ἐπέσονται, οὐδέ σ' ἐγὼ γέ  
λίσσομαι εἵνεκ' ἐμείο μένειν· πάρ' ἐμοὶ γέ καὶ ἄλλοι,  
οἳ κέ με τιμήσουσι, μάλιστα δὲ μητίετα Ζεὺς. 175  
ἔχθιστος δέ μοι ἔσσι διότρεφέων βασιλῆων·  
αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε.  
εἴ μάλα καρτέρως ἔσσι, θεὸς που σοὶ τό γ' ἔδωκέν.  
οἴκαδ' ἵων σὺν νηυσὶ τε σῆς καὶ σοῖς ἐτάροισιν  
Μυρμιδόνεσσιν ἄνασσε· σέθεν δ' ἐγὼ οὐκ ἀλεγίζω 180  
οὐδ' ὄθομαι κοτέοντός. ἀπειλήσω δέ τοι ὧδε·

159. κυνώπα †, vocative noun, 'dog-eyed,' 'hound' (κύων, genitive κυνός, and ὤψ, 'eye,' 'face'; see note on l. 225, and cf. Γ 180, κυνώπιδος).

166. δασμός †, 'distribution' (cf. δέδασται, l. 125).



ὥς ἔμ' ἀφαιρείται Χρυσήϊδα Φοῖβος Ἀπόλλων,  
 τὴν μὲν ἐγὼ σὺν νηὶ τ' ἐμῇ καὶ ἐμοῖς ἐτάροισιν  
 πέμψω, ἐγὼ δέ κ' ἄγω Βρισηίδα καλλιπαρῆον  
 αὐτὸς ἰὼν κλισίῃνδε, τὸ σὸν γέρας, ὄφρ' ἐν εἰδῆς, 185  
 ὅσσον φέρτερός εἰμι σέθεν, στυγέη δέ καὶ ἄλλος  
 ἴσον ἐμοὶ φάσθαι καὶ ὁμοιωθήμεναι αὐτὴν."

ACHILLES'S IMPULSE TO RUSH UPON AGAMEMNON AND EVEN TO  
 SLAY HIM IS STAYED BY THE GODDESS ATHENE.

ὥς φάτο· Πηλεΐωνι δ' ἄχος γένετ', ἐν δέ οἱ ἦτορ  
 στήθεσσιν λασίοισι διάνδιχα μερμήριζεν,  
 ἧ ὃ γε φάσγανον ὀξύ ἐρυσσάμενος παρὰ μηροῦ 190  
 τοὺς μὲν ἀναστήσειεν ὃ δ' Ἀτρεΐδην ἐναρίζοι,  
 \* ἧέ χόλον παύσειεν ἐρητύσειέ τε θυμόν.  
 ἦος ὃ ταῦθ' ὤρμαινε κατὰ φρένα καὶ κατὰ θυμόν,  
 ἔλκετο δ' ἐκ κόλεοιο μέγα ξίφος, ἦλθε δ' Ἀθήνη  
 οὐρανόθεν· πρὸ γὰρ ἦκε θεὰ λευκώλενος Ἥρη, 195  
 ἄμφω ὁμῶς θυμῷ φιλέουσα τέ κηδομένη τε.  
 στή δ' ὀπίθεν, ξανθῆς δὲ κόμης ἔλε Πηλεΐωνα,  
 οἷῳ φαίνομένη· τῶν δ' ἄλλων οὐ τις ὄρατο.  
 θάμβησεν δ' Ἀχιλεὺς, μετὰ δ' ἐτράπετ'· αὐτίκα δ' ἐγνώ  
 Παλλὰδ' Ἀθηναίην — δεινῷ δέ οἱ ὅσσε φάανθεν — 200  
 καὶ μιν φωνήσας ἔπεα πτερσέντα προσήνδα·

"τίπτ' αὖτις, αἰγίοχοιο Διὸς τέκος, εἰλήλουθας;  
 ἧ ἵνα ὕβριν ἴδῃ Ἀγαμέμνονος Ἀτρεΐδαο;  
 ἀλλ' ἐκ τοι ἔρεω, τὸ δὲ καὶ τελέεσθαι οἶω·  
 ἧς ὑπεροπλήσι τάχ' ἂν ποτὲ θυμόν ὀλέσση." 205

τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·  
 "ἦλθον ἐγὼ παύσουσα τὸ σὸν μένος, αἶ κε πίθηαι,

οὐρανόθεν· πρὸ δέ μ' ἦκε θεὰ λευκώλενος Ἥρη,  
 ἄμφω ὁμῶς θυμῷ φιλέονσα τέ κηδομένη τέ.  
 ἀλλ' ἄγε, λῆγ' ἔριδος, μῆδ' ἕϊφος ἔλκεο χεῖρι· 216  
 ἀλλ' ἣ τοι ἔπεσιν μὲν ὀνειδίσουν, ὥς ἔσεται περ.  
 ὦδ' ἐγὼ γὰρ ἐξέρῃω, τὸ δὲ καὶ τετελεσμένον ἔσται·  
 καὶ ποτέ τοι τρεῖς τόσσα παρέσσεται ἀγλαὰ δῶρα  
 ὕβριος εἵνεκα τῆσδε· σὺ δ' ἴσχεο, πείθεο δ' ἡμῖν."  
 τὴν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλ· 215  
 λέυς·

“χρὴ μὲν σφωίτερόν γε, θεά, ἔπος εἰρύσασθαι  
 καὶ μάλα περ θυμῷ κεχολωμένον, ὥς γὰρ ἄμεινον.  
 ὅς κε θεοῖς ἐπιπείθεται, μάλα τ' ἐκλύον αὐτοῦ.”  
 ἣ, καὶ ἐπ' ἀργυρῇ κώπῃ σχέθε χεῖρα βαρεῖαν,  
 ἄψ δ' ἐς κουλεὸν ὥσε μέγα ξίφος, οὐδ' ἀπίθῃσεν 220  
 μύθῳ Ἀθηναίης· ἣ δ' Οὐλύμπόνδε βεβήκει  
 δῶματ' ἐς αἰγίοχου Διὸς μετὰ δαίμονας ἄλλους.

ACHILLES SWEARS A MIGHTY OATH TO HOLD ALOOF FROM BATTLE,  
 WHILE AGAMEMNON SHALL BE DISCOMFITED AND MANY ACHAE-  
 ANS SLAIN.

Πηλεΐδης δ' ἐξαὐτὶς ἀταρτηροῖς ἐπέεσσιν  
 Ἀτρεΐδην προσέειπε καὶ οὐ πω λῆγε χόλοιο·  
 “οἶνοβαρές, κυνὸς ὄμματ' ἔχων κραδίην δ' ἐλά- 225  
 φοιο,  
 οὔτε ποτ' ἐς πόλεμον ἅμα λαῷ θωρηχθῆναι  
 οὔτε λόχονδ' ἰέναι σὺν ἀριστήεσσιν Ἀχαιῶν  
 τέτληκας θυμῷ· τὸ δέ τοι κῆρ εἶδεται εἶναι.  
 ἣ πολὺ λώϊόν ἐστι κατὰ στρατὸν εὐρὺν Ἀχαιῶν

216. σφωίτερον †, § 118.

225. οἶνοβαρές †, vocative, ‘wine-bibber’ (οἶνος, ‘wine,’ and βαρύς, ‘heavy’).

δῶρ' ἀποαιρείσθαι, ὅς τις σέθεν ἀντίον εἶπη, 230  
 δημοβόρος βασιλεύς, ἐπεὶ οὐτιδανοῖσιν ἀνάσσεις·  
 ἦ γὰρ ἄν, Ἀτρεΐδῃ, νῦν ὕστατα λωβήσαιο.  
 ἀλλ' ἔκ τοι ἐρέω καὶ ἐπὶ μέγαν ὄρκον ὁμοῦμαι·  
 ναὶ μὰ τόδε σκῆπτρον, τὸ μὲν οὐ ποτε φύλλα καὶ ὄζους  
 φύσει, ἐπεὶ δὴ πρῶτα τομὴν ἐν ὄρεσσι λέλαιπεν, 235  
 οὐδ' ἀναθλήσει· περὶ γὰρ ῥά ἐ χαλκὸς ἔλεψεν  
 φύλλα τε καὶ φλοιόν· νῦν αὖτέ μιν νῖες Ἀχαιῶν  
 ἐν παλάμαις φορέουσι δικασπόλοι, οἳ τε θέμιστας  
 πρὸς Διὸς εἰρύαται· ὁ δέ τοι μέγας ἔσσεται ὄρκος·  
 ἦ ποτ' Ἀχιλλῆος ποθὴ ἵξεται νῖας Ἀχαιῶν 240  
 σύμπαντας· τότε δ' οὐ τι δυνήσεται ἀχρύνεμένος περ  
 χραιομεῖν, εὖτ' ἂν πολλοὶ ὑφ' Ἑκτορος ἀνδροφόνιοι  
 θνήσκοντες πίπτωσι· σὺ δ' ἐνδοθι θυμὸν ἀμύξεις  
 χωόμενος, ὃ τ' ἄριστον Ἀχαιῶν οὐδὲν ἔτισας."

NESTOR, AS PEACEMAKER, TRIES TO CALM THE ANGER OF THE  
 CHIEFS.

ὥς φάτο Πηλεΐδης, ποτὶ δὲ σκῆπτρον βάλε γαίῃ 245  
 χρυσεῖοις ἥλοισι πέπαρμένον· ἔξετο δ' αὐτός·  
 Ἀτρεΐδης δ' ἐτέρωθεν ἐμῆνιε· τοῖσι δὲ Νέστωρ  
 ἡδυεπὴς ἀνόρουσε, λιγύς Πυλίων ἀγορητής,  
 τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδῇ· —  
 τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων 250

231. δημοβόρος †, adjective, '(a king) that devours the people's goods !' (δῆμος, 'people'; δῆμια, 'public property'; βιβρώσκω, 'devour.') For construction see § 170.

235. τομὴν †, 'stump' (τέμνω, 'cut').

236. ἀναθλήσει comp. †, 'shall bloom again' (ἀνά, θάλλω, 'bloom,' θάλλος, 'shoot,' 'scion'). ἔλεψεν †, 'peeled.'

237. φλοιόν †, 'bark.'

248. ἡδυεπὴς †, nominative adjective, 'of sweet speech' (ἡδύς, ἔπος).

ἔφθιάθ', οἳ οἱ πρόσθεν ἅμα τράφεν ἥδ' ἐγένοντο  
 ἐν Πύλῳ ἠγαθέη, μετὰ δὲ τριτάτοισιν ἀνασσειν. —  
 ὃ σφιν ἐν φρονέων ἀγορήσατο καὶ μετέειπεν.

“ὦ πόποι, ἦ μέγα πένθος Ἀχαιῖδα γαῖαν ἰκάνει.  
 ἦ κεν γηθήσαι Πριάμος Πριάμοιό τε παῖδες,  
 ἄλλοι τε Τρῶες μέγα κεν κεχαροῖατο θυμῷ,  
 εἰ σφῶν τάδε πάντα πυθοῖατο μαρναμένοιιν,  
 οἳ περὶ μὲν βουλήν Δαναῶν, περὶ δ' ἔστέ μάχεσθαι.  
 ἀλλὰ πίθεσθ'. ἄμφω δὲ νεωτέρω ἔστων ἐμεῖο.

ἦδη γάρ ποτ' ἐγὼ καὶ ἀρείοσιν ἤε περ ὑμῖν  
 ἀνδράσιν ὠμίλησα, καὶ οὐ ποτέ μ' οἳ γ' ἀθέριζον.

οὐ γάρ πω τοίους ἴδον ἀνέρας οὐδὲ ἰδῶμαι,  
 οἷον Πειρίθοόν τε Δρύαντά τε ποιμένα λαῶν  
 Καινέα τ' Ἐξάδιόν τε καὶ ἀντίθεον Πολύφημον  
 [Θησέα τ' Αἰγείδην ἐπιείκελον ἀθανάτοισιν].

κάρτιστοι δὴ κείνοι ἐπιχθονίων τράφεν ἀνδρῶν.  
 κάρτιστοι μὲν ἔσαν καὶ καρτίστοις ἐμάχοντο,  
 φηρσὶν ὀρεσκῶσι, καὶ ἐκπάγλως ἀπόλεσαν.

καὶ μὲν τοῖσιν ἐγὼ μεθομίλειον ἐκ Πύλου ἐλθὼν  
 τηλόθεν ἐξ ἀπῆς γαίης, καλέσαντο γὰρ αὐτοῖς  
 καὶ μαχόμεν κατ' ἐμ' αὐτὸν ἐγὼ. κείνοισι δ' αἶν οὐ τις  
 τῶν, οἳ νῦν βροτοῖ, εἰσιν ἐπιχθόνιοι, μαχέοιτο.

καὶ μὲν μὲν βούλεων ξύνιεν πείθοντό τε μῦθῳ.  
 ἀλλὰ πίθεσθε καὶ ὑμμες, ἐπεὶ πείθεσθαι ἄμεινον.

μήτε σὺ τόνδ' ἀγαθὸς περ ἔων ἀποαίρεο κούρην,  
 ἀλλ' ἔα, ὥς οἱ πρῶτα δόσαν γέρας υἱες Ἀχαιῶν.  
 μήτε σύ, Πηλεΐδῃ, θέλ' ἐριζέμεναι βασιλῆϊ  
 ἀντιβίην, ἐπεὶ οὐ ποθ' ὁμοίης ἔμμορε τιμῆς  
 σκηπτοῦχος βασιλεὺς, ᾧ τε Ζεὺς κῦδος ἔδωκεν.

269. μεθομίλειον comp. † (μετά, δμιλέω. Cf. ὠμίλησα, l. 261).



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PLATE III.—LAPITH AND CENTAUR.

A metope of the Parthenon. Fifth century B. C.  
In the British Museum, No. 307.



εἰ δὲ σὺ καρτερός ἐσσι θεὰ δέ σε γείνατο μήτηρ, 280  
 ἀλλ' ὅδε φέρτερός ἐστιν, ἐπεὶ πλεόνεσσιν ἀνάσσει.  
 Ἀτρεΐδῃ, σὺ δὲ πᾶν τεὸν μένος· αὐτὰρ ἐγὼ γε  
 λίσσομ' Ἀχιλλῇ μεθέμεν χόλον, ὃς μέγα πᾶσιν  
 ἔρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο."

τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων· 285  
 "ναὶ δὴ ταῦτά γε πάντα, γέρον, κατὰ μοῖραν ἔειπες·  
 ἀλλ' ὅδ' ἀνὴρ ἐθέλει περὶ πάντων ἔμμεναι ἄλλων,  
 πάντων μὲν κρατεῖν ἐθέλει πάντεσσι δ' ἀνάσσειν  
 πᾶσι δὲ σημαίνειν, ἃ τιν' οὐ πείσεσθαι οἶω.  
 εἰ δέ μιν αἰχμητὴν ἔθεσαν θεοὶ αἰὲν ἔόντες, 290  
 τοῦνέκ' οἳ προθέουσιν ὀγείδεα μυθήσασθαι;"

ACHILLES MAKES A FINAL RETORT.

τὸν δ' ἄρ' ὑποβλήδην ἡμείβετο διὸς Ἀχιλλεύς·  
 "ἦ γάρ κεν δειλός τε καὶ οὔτιδανός καλεοίμην,  
 εἰ δὴ σοὶ πᾶν ἔργον ὑπείξομαι, ὅττι κεν εἴπῃς·  
 ἄλλοισιν δὴ ταῦτ' ἐπιτέλλεο· μὴ γὰρ ἐμοὶ γε 295  
 [σημαίν' οὐ γὰρ ἐγὼ γ' ἐτι σοὶ πείσεσθαι οἶω].  
 ἄλλο δέ τοι ἔρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν·  
 χερσὶ μὲν οὐ τοι ἐγὼ γέ μαχέσσομαι εἵνεκα κούρης,  
 οὔτε σοὶ οὔτε τῷ ἄλλῳ, ἐπεὶ μ' ἀφέλεσθέ γε δόντες·  
 τῶν δ' ἄλλων ἃ μοι ἔστι θοῇ παρὰ νηὶ μελαίνῃ, 300  
 τῶν οὐκ ἂν τι φέροις ἀνελών ἀέκοντος ἐμείο.  
 εἰ δ' ἄγε μὴν πείρησαι, ἵνα γνῶωσι καὶ οἶδε·  
 αἴψα τοι αἶμα κελαϊνὸν ἔρωήσῃ περὶ δουρὶ."

292. ὑποβλήδην †, adverb, 'interrupting' (ὑπό, βάλλω).

CHRYSEIS STARTS ON HER HOMEWARD VOYAGE. THE SOLDIERS  
MAKE THEMSELVES CLEAN OF THE PLAGUE.

ὥς τῷ γ' ἀντιβίοισι μαχεσσαμένῳ ἐπέεσσιν  
ἀνοστήτην, λῦσαν δ' ἀγορὴν παρὰ νηυσὶν Ἀχαιῶν. 305  
Πηλεΐδης μὲν ἐπὶ κλισίας καὶ νῆας εἶσας  
ἦϊε σὺν τε Μενoitιάδῃ καὶ οἷς ἐτάροισιν.  
Ἀτρεΐδης δ' ἄρα νῆα θοὴν ἀλαδὲ προἔρυσσεν,  
ἐν δ' ἑρέτας ἔκρινεν ἐείκοσιν, ἔς δ' ἑκατόμβην  
βῆσέ θεῶν, ἀνὰ δὲ Χρυσήϊδα καλλιπάρηον 310  
εἶσεν ἄγων· ἐν δ' ἀρχὸς ἔβη πολύμητις Ὀδυσσεύς.  
οἱ μὲν ἔπειτ' ἀναβάντες ἐπέπλεον ὕγρὰ κέλευθα,  
λαοὺς δ' Ἀτρεΐδης ἀπολυμαίνεισθαι αἰωγὲν.  
οἱ δ' ἀπέλυμαίνοντο καὶ εἰς ἅλα λῦματ' ἔβαλλον,  
ἔρδον δ' Ἀπόλλωνι τεληέσσας ἑκατόμβας 315  
ταύρων ἢ δ' αἰγῶν παρὰ θῖν' ἁλὸς ἀτρυγέτοιο.  
κνίσῃ δ' οὐρανὸν ἵκεν ἐλισσομένη περὶ καπνῷ.

AT THE BIDDING OF AGAMEMNON, HIS HERALDS VISIT THE LODGE  
OF ACHILLES AND LEAD AWAY, WITHOUT RESISTANCE, THE  
MAIDEN BRISEIS.

ὥς οἱ μὲν τὰ πένοντο κατὰ στρατόν· οὐ δ' Ἀγα-  
μέμνων  
λῆγ' ἐρίδος, τὴν πρῶτον ἐπηπείλησ' Ἀχιλλῆι,  
ἄλλ' ὃ γέ Ταλθύβιον τέ καὶ Εὐρυβάτην προσέειπεν, 320  
τῷ οἱ ἔσαν κήρυκε καὶ ὀτρηρῷ θεράποντε·  
“ ἔρχεσθον κλισίῃν Πηληϊάδεω Ἀχιλλῆος,  
χειρὸς ἔλόντ' ἀγέμεν Βρισηΐδα καλλιπάρηον.  
εἰ δέ κε μῆ δώῃσιν, ἐγὼ δέ κεν αὐτὸς ἔλωμαι  
ἐλθὼν σὺν πλεόνεσσι· τὸ οἱ καὶ ῥιγίον ἔσται.” 325

313, 314. ἀπολυμαίνεισθαι, ἀπέλυμαίνοντο, ‘purify oneself’ (cf. λύματα,  
l. 314, things washed away, ‘defilements’).





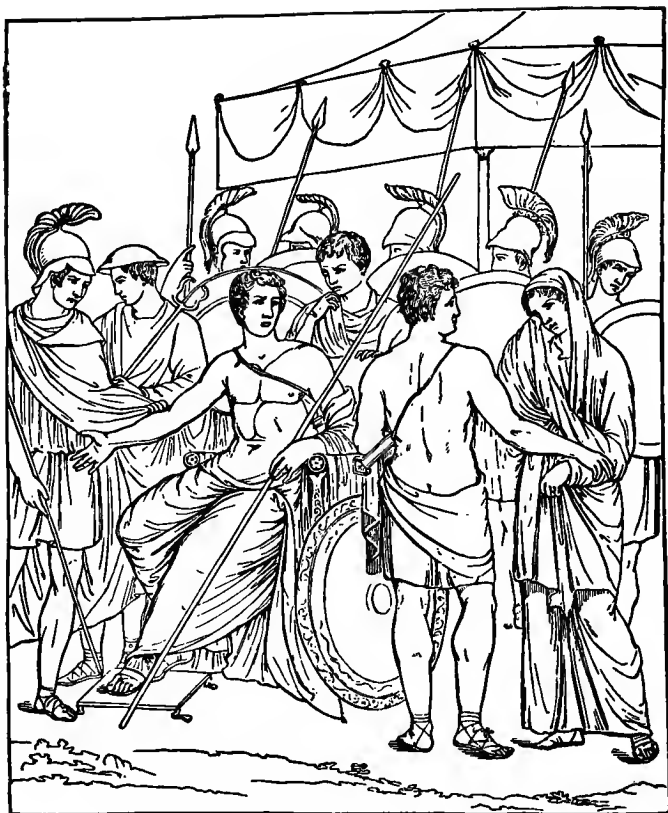


PLATE IV.—ACHILLES GIVING UP BRISEIS.

A wall painting found in the house of the "Tragic Poet" at Pompeii. Achilles (seated near the center) directs Patroclus to deliver the maiden Briseis to the heralds of Agamemnon (at the left). Behind Achilles stands his old comrade Phoenix. In the background are warriors. The costumes are Roman. (From Mau's *Pompeii*, by courtesy of The Macmillan Company.)

ὥς εἰπὼν προΐει, κρατέρων δ' ἐπὶ μῦθον ἔτελλεν.  
 τῷ δ' ἄεκόντε βάτην παρὰ θιν' ἄλός ἀτρυνέτοιο,  
 Μυρμιδόνων δ' ἐπὶ τε κλισίας καὶ νῆας ἱκέσθην.  
 τὸν δ' εὖρον παρὰ τε κλισίῃ καὶ νηὶ μέλαινῃ  
 ἤμενον οὐδ' ἄρα τῷ γε ἰδὼν γῆθησεν Ἀχιλλεύς. 330  
 τῷ μὲν τάρβησαντε καὶ αἰδομένῳ βασιλῆα  
 στήτην οὐδέ τι μιν προσεφώνεον οὐδ' ἔρέοντο.  
 αὐτὰρ ὁ ἔγνων ἧσιν ἐνὶ φρεσὶ φώνησέν τε·

“χαίρετέ, κήρυκες, Διὸς ἀγγελοὶ ἠδὲ καὶ ἀνδρῶν.  
 ἄσπον ἴτ' οὐ τί μοι ὑμμές ἐπαίτιοι, ἀλλ' Ἀγαμέμνων, 335  
 ὁ σφῶι προΐει Βρισηίδος εἵνεκα κούρης.

ἀλλ' ἄγε, διογενὲς Πατρόκλεες, ἔξαγε κούρην  
 καὶ σφῶιν δὸς ἄγειν. τῷ δ' αὐτῷ μάρτυροὶ ἑστῶν  
 πρὸς τε θεῶν μακάρων πρὸς τε θνητῶν ἀνθρώπων  
 καὶ πρὸς τοῦ βασιλῆος ἀπηνέος, εἴ ποτέ δῃ αὐτὲ 340  
 χρεῖώ ἔμεϊο γένηται ἀεικέα λοιγὸν ἀμύναι  
 τοῖς ἄλλοις. ἦ γὰρ ὁ γ' ὀλοῖησι φρεσὶ θύει,  
 οὐδέ τι οἶδε νῆσαι ἅμα πρόσσω καὶ ὀπίσσω,  
 ὅπως οἱ παρὰ νηυσὶ σοοὶ μαχέονται Ἀχαιοί.”

ὥς φάτο· Πατρόκλος δὲ φίλῳ ἐπεπείθεθ' ἐπαίρων, 345  
 ἐκ δ' ἀγάγε κλισίης Βρισηίδα καλλιπάρηον,  
 δῶκε δ' ἄγειν. τῷ δ' αὖτις ἵτην παρὰ νῆας Ἀχαιῶν.  
 ἦ δ' ἄεκουσ' ἅμα τοῖσι γυνὴ κίεν.

ACHILLES SEEKS CONSOLATION IN PRAYER TO HIS GODDESS  
 MOTHER.

αὐτὰρ Ἀχιλλεύς  
 δακρύσας ἐτάρων ἄφαρ ἔζετο νόσφι λιασθεῖς  
 θιν' ἔφ' ἄλός πολιῆς, ὁράων ἐπὶ οἶνοπα πόντον· 350  
 πολλὰ δὲ μητρὶ φίλῃ ἠρήσατο χεῖρας ὀρεγνύς·

335. ἐπαίτιοι †, 'blameworthy' (ἐπί, αἴτιος. Cf. αἰτία, αἰτιάομαι).

“μῆτερ, ἐπεὶ μ’ ἔτεκές γε μινυνθάδιόν περ ἔοντα,  
 τιμὴν πέρ μοι ὄφελλεν Ὀλύμπιος ἐγγυαλίσσαι  
 Ζεὺς ὑμιβρεμέτης· νῦν δ’ οὐδέ με τυτθὸν ἔτισεν.  
 ἢ γάρ μ’ Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων 355  
 ἠτίμησεν· ἐλὼν γάρ ἔχει γέρας, αὐτὸς ἀπούρας.”

ὥς φάτο δάκρυ χέων· τοῦ δ’ ἔκλυε πότνια μῆτηρ  
 ἡμένη ἐν βένθεσιν ἁλὸς παρὰ πατρὶ γέροντι.  
 καρπαλίμως δ’ ἀνέδνυ πολίης ἁλὸς ἡντ’ ὀμίχλῃ  
 καὶ ῥα πάροιθ’ αὐτοῖο καθέζετο δάκρυ χέοντος, 360  
 χειρὶ τέ μιν κατέρεξεν ἔπος τ’ ἔφατ’ ἐκ τ’ ὀνόμαζεν·

“τέκνον, τί κλαίεις; τί δέ σε φρένας ἴκετο πένθος;  
 ἔξαιδα, μὴ κεύθε νόω, ἵνα εἶδομεν ἄμφω.”

HE TELLS HIS WRONGS, AND IMPORES HER TO PERSUADE ZEUS TO  
 BRING DISASTER ON AGAMEMNON AND HIS SOLDIERS.

τὴν δὲ βαρὺ στενάχων προσέφη πόδας ὠκὺς  
 Ἀχιλλεύς·

“οἶσθα· τί ἦ τοι ταῦτα ἰδυῖν πάντ’ ἀγορεύω; 365  
 ὥχόμεθ’ ἐς Θήβην ἱερὴν πόλιν Ἠετίωνος,  
 τὴν δὲ διεπράθομέν τε καὶ ἡγομεν ἐνθάδ’ ἐπάντα.  
 καὶ τὰ μὲν εὖ δάσσαντο μετὰ σφίσιν υἱῆς Ἀχαιῶν,  
 ἐκ δ’ ἔλον Ἀτρεΐδῃ Χρυσήϊδα καλλιπάρῃον.

Χρύσης δ’ αὖθ’ ἱερεὺς ἐκατηβόλου Ἀπόλλωνος 370  
 ἦλθε· θοὰς ἐπὶ νῆας Ἀχαιῶν χαλκοχιτώνων  
 λυσόμενός τε θυγάτρα φέρων τ’ ἀπερείσι’ ἀποινα,  
 στέμματ’ ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος  
 χρυσῶ ἀνὰ σκήπτρῳ, καὶ λίσσετο πάντας Ἀχαιοὺς,  
 Ἀτρεΐδα δὲ μάλιστα δυνώ κοσμήτορε λαῶν. 375

ἐνθ’ ἄλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιοὶ  
 αἰδεῖσθαι θ’ ἱερῆα καὶ ἀγλαὰ δέχθαι ἀποινα·  
 ἄλλ’ οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἦνδανέ θυμῷ,

ἀλλὰ κακῶς ἀφίει, κρατερόν δ' ἐπὶ μῦθον ἔτελλεν.  
 χῳόμενος δ' ὁ γέρων πάλιν ὤχετό· τοῖο δ' Ἀπόλλων 380  
 εὐξάμενον ἤκουσεν, ἐπεὶ μάλα οἱ φίλος ἦεν.  
 ἦκε δ' ἐπ' Ἀργεῖοισι κακὸν βέλος· οἱ δέ νῦν λαοὶ  
 θνήσκον ἐπ' αὐστέροισι, τὰ δ' ἐπ' ὤχετο κῆλα θεοῖο  
 πάντῃ ἀνὰ στρατοῦ εὐρὺν Ἀχαιῶν. ἀμμι δὲ μάντις  
 εὖ εἰδὼς ἀγόρευε θεοπροπίας ἑκάτοιο. 385  
 αὐτίκ' ἐγὼ πρῶτος κελάμην θεὸν ἱλάσκεσθαι.  
 Ἀτρεΐδαν δ' ἔπειτα χόλος λάβει, αἴψα δ' ἀναστὰς  
 ἠπείλησεν μῦθον, ὃ δὴ τετελεσμένος ἐστίν.  
 τὴν μὲν γάρ σὺν νηϊ θῆῃ ἐλίκωπες Ἀχαιοὶ  
 ἐς Χρῦσῃν πέμπουσιν, ἀγούσι δὲ δῶρα ἀνακτι· 390  
 τὴν δὲ νέον κλισίῃθεν ἔβαν κήρυκες ἀγόντες  
 κούρῃ Βρισηΐ, τὴν μοι δόσαν υἱὲς Ἀχαιῶν.  
 ἀλλὰ σύ, εἰ δύνασαι γέ, περίσχεο παῖδος ἔης·  
 ἔλθοῦς· Οὐλύμπόνδε Δία λίσαι, εἰ ποτε δή τι  
 ἦ ἔπει ὠνησας κραδίην Διὸς ἢ καὶ ἔργω. 395  
 πολλὰκι γάρ σεο πατὴρ ἐνὶ μεγάροισιν ἀκούσα  
 εὐχομένης, ὅτ' ἐφῆσθα κελαινεφεὶ Κρονίωνι  
 οἷῃ ἐν ἀθανάτοισιν ἀεικέα λοιγὸν ἀμύναι,  
 ὅππότε μιν ξυνδῆσαι Ὀλύμπιοι ἤθελον, ἄλλοι,  
 Ἥρῃ τ' ἠδὲ Προειδάων καὶ Παλλὰς Ἀθήνῃ. 400  
 ἀλλὰ σὺ τὸν γ' ἐλθοῦσα, θεά, ὑπελύσαο δεσμῶν,  
 ὥχ' ἑκατόγχευρον καλέσας ἐς μακρὸν Ὀλύμπον,  
 ὃν Βριάρεων καλέουσι θεοί, ἄνδρες δὲ τε πάντες  
 Αἰγαιῶν· ὃ γὰρ αὐτὲ βῆ οὐ πατὴρ ἀμείνων.

402. ἑκατόγχευρον †, adjective used as substantive, 'hundred-handed' (ἑκατόν, χεῖρ).

403. Βριάρεων †, 'Briareos'; for scansion see § 43.

404. Αἰγαιῶν (α) †, 'Aegaeon.'

ὅς ῥα παρὰ Κρονίωνι καθέζετο κῦδεϊ γαίῳν.  
 τὸν καὶ ὑπέδδισαν μάκαρες θεοὶ οὐδέ ἑ δῆσαν.  
 τῶν νῦν μιν μνήσασα παρέζεο καὶ λαβὲ γούνων,  
 αἱ κέν πως ἐθέλῃσιν ἐπὶ Τρῳεσσιν ἄρῃσαι,  
 τοὺς δὲ κατὰ πρυμνάς τε καὶ ἄμφ' ἅλα ἔλσαι Ἀχαιοὺς  
 κτεινόμενους, ἵνα πάντες ἐπαύρωνται βασιλῆος,  
 γνῶ δὲ καὶ Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων  
 ἦν ἄτην, ὃ τ' ἄριστον Ἀχαιῶν οὐδέν ἐτισεν.”

405

410

THETIS PROMISES TO HELP HIM. SHE WILL VISIT OLYMPUS ON  
 ZEUS'S RETURN FROM THE ETHIOPIANS' FESTIVAL.

τὸν δ' ἡμείβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα·  
 “ὦ μοι, τέκνον ἐμόν, τί νύ σ' ἔτρεφον αἰνὰ τέ-  
 κούσα;  
 αἰθ' ὄφελες παρὰ νῆυσιν ἀδάκρυτος καὶ ἀπῆμων  
 ἦσθαι, ἐπεὶ νύ τοι αἶσα μίνυνθά περ, οὐ τι μάλα  
 δῆν.  
 νῦν δ' ἄμα τ' ὠκύμορος καὶ οἰζυρὸς περὶ πάντων  
 ἔπλεο· τῷ σε κακῇ αἴσῃ τέκον ἐν μεγάροισιν.  
 τοῦτο δέ τοι ἐρέουσα ἔπος Διὶ τερπικεραύνῳ  
 εἶμ' αὐτῇ πρὸς Ὀλύμπῳ ἀγάννιφον, αἱ κε πίθηται.  
 ἀλλὰ σὺ μὲν νῦν νηυσὶ παρήμενος ὠκυπόροισιν  
 μῆνι Ἀχαιοῖσιν, πολέμου δ' ἀποπαύεο πάμπαν.  
 Ζεὺς γὰρ ἐς Ὠκεανὸν μετ' ἀμύμονας Αἰθιοπῆας  
 χθιζὸς ἔβη κατὰ δαῖτα, θεοὶ δ' ἅμα πάντες ἔποντο·  
 δωδεκάτῃ δέ τοι αὖτις ἐλεύσεται Οὐλύμπόνδε,  
 καὶ τότ' ἔπειτά τοι εἶμι Διὸς ποτὶ χαλκοβατὲς δῶ  
 καὶ μιν γυνάσσομαι, καὶ μιν πείσεσθαι οἶω.”  
 ὥς ἄρα φωνήσας ἀπεβήσето τὸν δ' ἔλιπ' αὐτοῦ  
 χῳόμενον κατὰ θυμὸν ἐνζώνιοιο γυναικός,  
 τὴν ῥα βίῃ ἀέκοντος ἀπηύρων.

415

420

425

WHILE THE DAYS PASS BEFORE THE GODS COME BACK TO OLYMPUS,  
THE POET TELLS OF THE VOYAGE TO CHRYSE AND THE PROPITIATION OF APOLLO.

αὐτὰρ Ὀδυσσεὺς 430  
 ἔς Χρῦσιν ἵκανε νῆα γαίην ἱερὴν ἑκατόμβην.  
 οἳ δ' ὅτε δὴ λιμένος πολὺ βενθέος ἐντὸς ἵκοντο,  
 ἰστία μὲν στείλαντο θέσαν δ' ἐν νηὶ μελαίνῃ,  
 ἰστὸν δ' ἰστοδόκῃ πέλασαν προτόνοισιν ὑφέντες  
 καρπάλιμωσ, τὴν δ' εἰς ὄρμον προέρεσαν ἑρετροῖς. 435  
 ἑκ δ' εὐνὰς ἔβαλον, κατὰ δὲ πρυμνήσι' ἔδησαν.  
 ἑκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ ῥηγμῖνι θαλάσσης,  
 ἑκ δ' ἑκατόμβην βῆσαν ἐκηβόλῳ Ἀπόλλωνι.  
 ἑκ δὲ Χρῦσις νηὸς βῆ ποντοπόροιο.  
 τὴν μὲν ἔπειτ' ἐπὶ βωμόν ἄγων πολὺμητις Ὀδυσσεὺς 440  
 πατρί φίλῳ ἐν χερσὶ τίθει, καὶ μιν προσέειπεν.  
 "ὦ Χρῦση, πρό μ' ἐπεμψεν ἄναξ ἀνδρῶν Ἀγα-  
 μένων  
 παῖδά τε σοὶ ἀγέμεν Φοῖβῳ θ' ἱερὴν ἑκατόμβην  
 ῥέξαι ὑπὲρ Δαναῶν, ὅφρ' ἱλασόμεσθα ἄνακτα,  
 ὅς νῦν Ἀργεῖοισι πολὺ στονακῆδε' ἔφηκεν." 445  
 ὥς εἰπὼν ἐν χερσὶ τίθει, ὃ δ' ἐδέξατο χαίρων  
 παῖδά φίλῳ. τοὶ δ' ὦκα θεῷ κλειτὴν ἑκατόμβην  
 ἐξείης ἑστήσαν εὐδμητον περὶ βωμόν,  
 χερνύοντο δ' ἔπειτα καὶ οὐλοχῦτας ἀνέλοντο.  
 τοῖσιν δὲ Χρῦσις μεγάλ' εὐχετο χεῖρας ἀνασχῶν. 450  
 "κλυθὶ μὲν ἄργυρότοξ', ὃς Χρῦσιν ἀμφιβέβηκας  
 Κίλλαν τε ζαθέην Τενέδοιο τε ἱφὶ ἀνάσσεις.  
 ἡμὲν δὴ ποτ' ἐμεῦ πάρος ἔκλυες εὖζαμένοιο,

434. ἰστοδόκη †, 'mast-crutch' (ιστός, δέχομαι, Ionic δέκομαι).

ὑφέντες comp. †, 'lowering (it)' (ὑφ-ίημι).

449. χερνύοντο †, 'they washed their hands' (χείρ, -νίπτομαι, theme νιβ, 'wash').

τίμησας μὲν ἐμέ, μέγα δ' ἦψαο λαὸν Ἀχαιῶν.  
 ἦδ' ἐτι καὶ νῦν μοι τοδ' ἐπικρήνην ἐέλδωρ,  
 ἦδη νῦν Δαναοῖσιν ἀεικέα λοίγον ἄμυνον."

455

ὥς ἔφατ' εὐχόμενος· τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων.  
 αὐτὰρ ἔπει ῥ' εὗσαντο καὶ οὐλοχῦτας προβάλλοντο,  
 αὐέρυσαν μὲν πρῶτα καὶ ἔσφαξαν καὶ ἔδειραν,  
 μῆρους τ' ἐξέταμον κατὰ τε κνίσῃ ἐκάλυψαν  
 δίπτυχα ποιήσαντες, ἐπ' αὐτῶν δ' ὠμοθέτησαν.

460

καίε δ' ἐπὶ σχίζῃς ὁ γέρων, ἐπὶ δ' αἶθοπα οἶνον  
 λείβε· νέρι δέ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν.  
 αὐτὰρ ἔπει κατὰ μῆρ' ἑκάη καὶ σπλάγχν' ἐπάσαντο,  
 μίστυλλον τ' ἄρα τᾶλλα καὶ ἄμφ' ὀβελοῖσιν ἔπειραν  
 ὥπτησαν τε περιφραδέως, ἐρύσαντό τε πάντα.

465

αὐτὰρ ἔπει παύσαντο πόγον τετυκόντο τε δαῖτα,  
 δαίνυντ', οὐδέ τι θυμὸς ἐδενετο δαιτὸς εἴσης.  
 αὐτὰρ ἔπει πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,

κῆρυ μὲν κρητῆρας ἐπεστέψαντο ποτοῖο,  
 νόμησαν δ' ἄρα πᾶσιν ἐπαρξάμενοι δεπάεσσιν·  
 οἱ δὲ πανημέριον μόλῃ θεὸν ἱλάσκοντο  
 καλὸν αἰέδοντες παιήονα κῆρυ Ἀχαιῶν,  
 μέλποντες ἑκάεργον, ὃ δὲ φρένα τέρπετ' ἀκούων.

470

ἦμος δ' ἥελιος κατέδυ καὶ ἐπὶ κνέφας ἦλθεν,  
 δὴ τότε κοιμήσαντο παρὰ πρυμνήσια νηός.

475

ἦμος δ' ἠριγένεια φάνη ρόδοδακτυλος Ἥως,  
 καὶ τότε ἔπειτ' ἀνάγοντο μετὰ στρατὸν εὐρὺν Ἀχαιῶν·  
 τοῖσιν δ' ἴκμενον οὖρον ἰεὶ ἑκάεργος Ἀπόλλων.

οἱ δ' ἰσθὸν στήσαντ' ἀνά θ' ἰστίᾳ λευκὰ πέτασσαν·  
 ἐν δ' ἀνέμος πρῆσεν μέσον ἰστίον, ἀμφὶ δὲ κῆμα  
 στείρῃ πορφύρεον μεγάλ' ἴαχε νηὸς ἰούσης·

480

ἦ δ' ἔθεεν κατὰ κῆμα διαπρήσσουσα κέλευθον.



αὐτὰρ ἐπεὶ ῥ' ἴκοντο κατὰ στρατὸν εὐρὺν Ἀχαιῶν,  
 νῆα μὲν οἳ γε μέλαιναν ἐπ' ἠπείροιο ἔρυσσαν 485  
 ὑψοῦ ἐπὶ ψαμάθοις, ὑπὸ δ' ἔρματα μακρὰ τάνυσσαν,  
 αὐτοὶ δ' ἐσκίδναντο κατὰ κλισίας τε νῆας τε.

αὐτὰρ ὁ μῆνιέ νηυσὶ παρήμενος ὠκυπόροισιν  
 διογείης Πηληϊὸς ὕος πόδας ὦκυς Ἀχιλλεύς·  
 οὔτε ποτ' εἰς ἀγορὴν πωλέσκετο κυδίαχειραν 490  
 οὔτε ποτ' ἐς πόλεμον, ἀλλὰ φθινύθεσκε φίλον κῆρ  
 αὐθι μένων, ποθέεσκε δ' αὐτὴν τε πτόλεμόν τε.

THETIS VISITS OLYMPUS AND REPEATS ACHILLES'S PRAYER.

ἀλλ' ὅτε δὴ ῥ' ἐκ τοῖο δυωδεκάτῃ γένητ' ἡώς,  
 καὶ τότε δὴ πρὸς Ὀλύμπου ἴσαν θεοὶ αἰὲν ἔοντες  
 πάντες ἅμα, Ζεὺς δ' ἦρχε. Θέτις δ' οὐ λήθετ' ἔφε- 495

τμέων

παιδὸς ἑρῦ, ἀλλ' ἦ γ' ἀνεδύσετό κῦμα θαλάσσης,  
 ἤερτῃ δ' ἀνέβη μέγαυ οὐρανὸν Ὀλύμπου τε.  
 εὔρεν δ' εὐρύοπα Κρονίδην ἄτερ ἡμενον ἄλλων  
 ἀκροτάτῃ κορυφῇ πολυδαιράδος Οὐλύμπιο.  
 καὶ ῥα παροῖθ' αὐτοῖο καθέζετο καὶ λάβε γούνων 500  
 σκαίῃ, δεξιτερῇ δ' ἄρ' ὑπ' ἀνθερέωνος ἔλουσά  
 λισσομένη προσέειπε Δία Κρονίωνα ἀνακτᾶ.

“Ζεῦ πάτερ, εἴ ποτε δὴ σε μετ' ἀθανάτοισιν ὄνησα  
 ἦ ἔπει ἦ ἔργω, τόδε μοι κρήνην ἐέλδωρ·  
 τίμηφόν μοι υἱόν, ὃς ὠκυμορῳτάτος ἄλλων 505  
 ἐπλετ', αὐτὰρ μιν νῦν γε ἀναξ ἀνδρῶν Ἀγαμέμνων  
 ἠτίμησεν· ἔλων γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.  
 ἀλλὰ σύ περ μιν τίσων, Ὀλύμπιε μῆτις τε Ζεῦ·  
 τόφρα δ' ἐπὶ Τρώεσσι τίθει κράτος, ὅφρ' ἂν Ἀχαιοὶ  
 υἱὸν ἔμον τίσωσιν ὀφέλλωσιν τε ἐ τιμῇ.” 510

ὥς φάτο | τὴν δ' οὐ τι προσέφη νεφεληγερέτα Ζεὺς,  
ἀλλ' ἄκων δὴν ἦστο. Θέτις δ' ὥς ἤψατο γούνων,  
ὥς ἔχετ' ἐμπεφύτῃα, καὶ εἶρετο δεύτερον αὐτὶς.

“νημερτές μὲν δὴ μοι ὑπόσχεο καὶ κατὰ γένεσόν,  
ἦ ἀποείπ', ἐπεὶ οὐ τοι ἐπὶ δέος, ὄφρ' εὐ εἰδῶ,  
ὅσσον ἔγω μετὰ πᾶσιν ἀτιμοτάτη θεὸς εἰμι.”

515

AFTER A SHOW OF RELUCTANCE ZEUS BOWS HIS HEAD IN ASSENT.

τὴν δὲ μέγ' ὀχθήσας προσέφη νεφεληγερέτα Ζεὺς·

“ἦ δὴ λoίγια ἔργ', ὃ τέ μ' ἐχθοδοπήσαι ἐφήσεις

Ἥρη, ὅτ' ἂν μ' ἐρέθῃσιν ὀνειδείοις ἐπέεσσιν·

ἦ δὲ καὶ αὐτως μ' αἰὲν ἐν ἀθανάτοισι θεοῖσιν

520

νεικεῖ καὶ τέ με φησὶ μάχῃ Τρώεσσιν ἀρήγειν.

ἀλλὰ σὺ μὲν νῦν αὐτὶς ἀπόστιχε, μή τι νοήσῃ

Ἥρη· ἐμοὶ δέ κε ταῦτα μελήσεται, ὄφρα τελέσσω.

εἰ δ' ἄγε τοι κεφαλῇ κατανεύσομαι, ὄφρα πεποιθήσῃ·

τοῦτο γὰρ ἐξ ἐμέθεν γε μετ' ἀθανάτοισι μέγιστον

525

τέκμωρ· οὐ γὰρ ἐμὸν παλινάγρετον οὐδ' ἀπατηλὸν

οὐδ' ἀτελεύτητον, ὃ τί κεν κεφαλῇ κατανεύσω.”

ἦ, καὶ κυανέησιν ἔπ' ὀφρύσιν νεύσει Κρονίων·

ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος

κρατὸς ἅπ' ἀθανάτοιο, μέγαν δ' ἐλέλιξεν Ὀλύμπου. 530

HERE, SUSPICIOUS OF DESIGNS AGAINST HER FAVORITE GREEKS,  
VEXES ZEUS WITH QUESTIONING AND DRAWS UPON HERSELF  
SEVERE REBUKE.

τῷ γ' ὥς βουλευσάντε διέτμαγεν· ἦ μὲν ἔπειτα

εἰς ἄλλα ἄλτο βαθείαν ἀπ' αἰγλήεντος Ὀλύμπου,

518. ἐχθοδοπήσαι †, ‘to incur the enmity of,’ ‘to fall out with’  
(ἐχθοδοπός, ‘hateful,’ not found in Homer).

526. παλινάγρετον †, ‘revocable’ (πάλιν and ἀγρέω, ‘capture,’ ‘take’).

ἀπατηλόν †, ‘deceitful’ (ἀπάτη, ἀπατάω).

Ζεὺς δὲ ἔδν πρὸς δῶμα. θεοὶ δ' ἅμα πάντες ἀνέσταν  
 ἐξ ἐδέων σφοῦ πατρὸς ἐναντίον, οὐδέ τις ἔτλη  
 μῆναι ἐπερχόμενον, ἀλλ' ἀντίοι ἔσταν ἅπαντες. 535  
 ὥς ὁ μὲν ἔνθα καθέζετ' ἐπὶ θρόνον· οὐ δέ μιν Ἥρη  
 ἡγνοίησεν ἰδοῦσ', ὅτι οἱ συμφράσσατο βουλὰς  
 ἀργυρόπεζα Θέτις θυγάτηρ Ἀλίοιο γέροντος.  
 αὐτίκα κερτομίοισι Δία Κρονίωνα προσηύδα·

“τίς δὴ αὖ τοι, δολομήτα, θεῶν συμφράσσατο 540  
 βουλὰς ;

αἰεὶ τοι φίλον ἔστιν ἐμεῦ ἄπο νόσφιν ἔδντα  
 κρυπτάδια φρονέοντα δικαζέμεν, οὐδέ τί πώ μοι  
 πρόφρων τέτληκας εἰπεῖν ἔπος ὅττι νοήσης.”

τὴν δ' ἡμείβετ' ἔπειτα πατὴρ ἀνδρῶν τε θεῶν τε·  
 “Ἥρη, μὴ δὴ πάντας ἐμοὺς ἐπιέλπεο μύθους 545  
 εἰδήσειν· χαλεποί τοι ἔσονται ἀλόχῳ περ εἴουση.  
 ἀλλ' ὄν μὲν κ' ἐπιεικὲς ἀκουέμεν, οὐ τις ἔπειτα  
 οὔτε θεῶν πρότερος τόν γ' εἴσεται οὔτ' ἀνθρώπων·  
 ὄν δέ κ' ἐγὼν ἀπάνευθε θεῶν ἐθέλωμι νοῆσαι,  
 μή τι σὺ ταῦτα ἕκαστα διεῖρεο μηδὲ μετάλλα.” 550

τὸν δ' ἡμείβετ' ἔπειτα βοῶπις πότνια Ἥρη·  
 “αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες ;  
 καὶ λήν σε πάρος γ' οὔτ' εἶρομαι οὔτε μεταλλῶ,  
 ἀλλὰ μάλ' εὐκηλος τὰ φράζεις, ἄσος ἐθέλησθα·  
 νῦν δ' αἰνῶς δεῖδοικα κατὰ φρένα, μή σε παρείπη 555  
 ἀργυρόπεζα Θέτις θυγάτηρ Ἀλίοιο γέροντος·  
 ἡερίη γὰρ σοί γε παρέζετο καὶ λάβε γούνων.  
 τῇ σ' ὁῖω κατανεῦσαι ἐτήτυμον, ὥς Ἀχιλῆα  
 τιμήσεις, ὀλέσεις δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν.”

540. δολομήτα †, vocative, 'crafty of counsel' (cf. δόλος, 'craft,'  
 μῆτις, 'counsel').

